

30 Rockefeller Plaza
New York 20, N. Y.

Room 5800

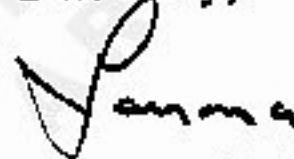
December 13, 1952

Dear Mrs. Halpert:

Many thanks for your recent letter. We certainly appreciate your help and interest on the Maze show. It seems to me your suggestion of communicating directly with Mrs. Olds is a good one, although I shall follow the matter with interest and be glad to help where possible.

We like our two new Marins, but have not yet had the opportunity to get them re-framed. Your thoughts on keeping a record of our paintings is a good one. Nelson at present has someone doing this for him who I hope will subsequently be available to us.

Sincerely,



Laurance S. Rockefeller

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

The Honorable William Benton
U.S. Senate
Washington, D.C.

Dear Senator Benton:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Barton Gunning
Director

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART, NEW YORK

TO Mrs. Edith G. Halpert

*The President and Trustees of the Museum of
Modern Art gratefully accept your generous
gift of the woodcut "Female Beast" by
Klugestein and the two color lithographs
by Pierre Bonnard
and wish me to express their sincere appreciation*

James Thrall Soby

Chairman

DIRECTOR OF THE MUSEUM COLLECTIONS

Committee

DATE December 12, 1952

ELLERBE AND COMPANY • ARCHITECTS AND ENGINEERS

December 9, 1952

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

A revised contract has been sent to Mr. Zorach for his signature. I am also enclosing a copy, herewith, for your consideration.

The following is a quotation from the Mayo Association's legal advisor:

"We feel that Mr. Zorach's suggestion, in view of the small amount involved, is not unreasonable, and we are willing to share these premium costs on a pro rata basis as to time. We shall expect him, however, to pay the premium initially, and we shall then reimburse him to such amount as your office directs. This relaxation from the terms of the proposed contract is conditioned upon (1) the designation of the insured in the policy as 'William Zorach and Mayo Association as their respective interests may appear' (2) our equal participation with the sculptor in the selection of any arbitrator and (3) our proper participation in the benefit of any insurance premium refund. The allocation of any insurance proceeds paid under the contract seems to be covered by the present provisions of paragraph 7 and 8 thereof.

This leaves only the question of sharing costs of arbitration of issues arising with the insurance company. I assume that these can be shared on a fair basis determined, with your help, by Mr. Zorach and Mayo Association. In any event, it seems to me that those costs would be a factor properly entering into the determination of net proceeds and the allocation of those proceeds between the sculptor and the Association as is already specified by the proposed contract.

The following is suggested as a replacement paragraph 7 in the proposed contract to cover the points mentioned above": (see enclosed copy)

I hope that you will find this matter now to your satisfaction.

Sincerely yours,

Warren T. Mosman
Warren T. Mosman
Art Consultant

enc
WTM:hb

cc: Mr. William Zorach

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

407 South Hope Street
December 9, 1952

Dear Mrs Halpert:

Thank you so much for sending us the photograph
of the Karl Zerbe painting. While we are fond of Zerbe, we
think that the picture would be a little too static for our
small place, so regretfully we will have to postpone.

We do not own an abstract, but many are
fascinating. We use the Life Magazine in which you appeared
early this year for our catalog and like both Preusser and
Knipschild. We think the man from Texas showed a certain
sweep that would complement the closed in feeling of a
city apartment.

Thank you so much for taking an interest
in us.

Sincerely yours,

Martin L. Weiss

Martin L. Weiss

Mrs Edith G Halpert
Downtown Gallery
New York, New York

*Robert Preusser Oil #11 Celestial
Triangle \$130.*

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 1, 1952.

Received for House & Garden

One

STUDENTS' WORK

NOTE: The work shown here is for information only and
should not be used for publication or for sale.

DEAR MR. GALT:

Attention: Mr. Galt

NEW YORK, N. Y.
450 Lexington Avenue
Second Floor
House of Cards
New York City

December 1, 1952

December 1, 1962.

Mr. Frank Perls,
360 No. Camden Drive,
Beverly Hills, California.

Dear Frank:

Would you please return to us, by the fastest means possible, the Marin water color of the boat and sea, dated 1951, which was reproduced in Time magazine. We have immediate need for this.

Your ears should be burning, as Bill and I have been talking about you.

Sincerely yours,

CA:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mr. Lee H.B. Malone, Director
Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus 15, Ohio

Dear Mr. Malone:

The American works from the Venice Biennale Exhibition arrived in New York on November 25. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kunis-yoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Cumming
Director

CAMERAS
AND
ALL ACCESSORIES
ART GALLERIES
ARTIST ENGINEER
AND DRAFTSMAN MATERIALS

RETAIL STORES
24 W. WASHINGTON STREET
3408 COLLEGE AVENUE
13 SOUTH RIVER AVENUE
1315 PROSPECT STREET

THE H. LIEBER COMPANY, INC.

ESTABLISHED 1884

PHOTOGRAPHIC SUPPLIES
FOR THE PROFESSIONAL
PHOTO FINISHING
BLUE PRINTS - PHOTOSTATS
AND
GENERAL OFFICES
440 NORTH CAPITOL AVENUE
INDIANAPOLIS 9, INDIANA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 3, 1952

The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Miss Halpert:

Enclosed herewith are the photographs of calligraphic drawings so generously sent to me. They are all extremely interesting, but I had hoped to see an Indian or two.

As plans now stand I shall be in New York the last of January, and I shall drop by to see you and look at the drawings themselves.

Yours very truly,

THE H. LIEBER COMPANY, INC.

Mark Holman, per Hg.

ME:HG
ENC.

December third,
1 9 5 2

Mrs. Elizabeth Navas,
316 East 66th Street,
New York, N. Y.

Dear Elizabeth:

So that I can make like a collector,
will you be good enough to sign the
attached in the event that I have any
deductibility left in my tax account.

Sincerely,

egh-k.
encl.

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 1, 1952

Mr. Harmon Mers, Director
Whitney Museum of American Art
10 West 54th Street
New York 11, New York

Dear Harmon:

The American works from the Venice Biennale Exhibition arrived
in New York on November 26. We understand that you have granted
permission to the Downtown Gallery for an extension of the loan
of the Kuniyoshi and Davis from December 7 to December 27, 1952.
Therefore, all responsibility for the return of these paintings
will hereafter be assumed by the Gallery.

The paintings by Hopper, however, will be returned to you directly
at the above address by W.S. Burworth & Son. Would you please
be good enough to sign and return the enclosed receipt as soon as
you have received the shipment so that we may cancel our insurance.
The paintings are insured until their return, and the American
Federation of Arts should be notified immediately of any damage
incurred during their absence.

We would like to take this opportunity to express our appreciation
to you for your generosity in lending these works to this exhibition.
We all feel that it was a great success and are very grateful to
you for helping to make it possible.

Sincerely yours

Burton Garming
Director

Enclosure

December fourth,
1 9 5 2

Mr. Heyrie R. Rogers, Curator,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Mr. Rogers:

Thank you for the check.

I am about to sign a contract as an author - believe it or not. The book will be on American folk art and will revolve around the "masterpieces" in the field, as judged by your humble servant.

I have an excellent photographic file, but the Random House people and I feel that it is vital to have a large number of color plates. Since I am eager to keep the selling price of the book down to a low level, I am trying to jimmy some of the museums to pay for color plates, which would be available to the institution for counter sales and for distribution by a very good company greatly interested in creating a sales library of color plates in American folk art.

While I would love to include practically every object you have acquired, I am going to be very ungreedy and reasonable in my suggestion. How about the big, white, wooden eagle weathervane - which would be magnificent in color. The Pennsylvania rooster has already been reproduced considerably and the others may be equally effective in black and white.

I am very eager to get your reaction in the matter, as you are my test case.

Sincerely yours,

agh-k.

December 8th, 1952.

American Federation of Arts,
1086 Fifth Avenue,
New York, 28, New York.

Dear Mr. Messer:

Attention: Mr. Messer;

Confirming our telephone conversation, I wish to put in writing the following report: The paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice were received at this gallery last Friday afternoon, December 5th, 1952, and the following damages were noted:

"Gloucester Beach" by Stuart Davis.
Extensive loss of paint in certain areas. It appears that something was pressed against this painting - which removed paint with it.

* * * * *

I am sending copies of the pertinent parts of this letter to the owners of the paintings.

Sincerely yours,

CA:ML

Mr. J. Davis

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. - Sacramento 2-2452

December 4, 1952

Mrs. Edith Gregor Halpert
The American Folk Art Gallery
32 East 51 Street
New York, New York

Dear Edith:

At the request of a special committee of German museum directors, created by the State Department to work with the American Federation of Arts on a reciprocal exchange program of exhibitions, we have been at work since early this year on plans for a definitive showing of 19th century American painting to be sent to Western Germany in 1953. This German committee consists of: Drs. Hanfstaengl (Munich), Grothe (Nurnberg), Heise (Hamburg), Doede (Duesseldorf) and Passarge (Mannheim). At the same time, under an initial grant from the Wyomissing Foundation, an AFA committee of experts on 19th century American painting was appointed to select the exhibition. With Lloyd Goodrich as Chairman, John I.H. Saur, Holger Cahill, W.G. Constable, Charles C. Cunningham, Bartlett H. Hayes, Rosalind Irvine, Mrs. Haven Parker, Perry T. Rathbone, and Edward F. Richardson took the original recommendations of the German committee as the basis for their own final choice for a truly representative 19th century American painting show.

Once their selection had been analyzed for insurance valuations, it became strikingly obvious that more funds were needed to make the exhibition a reality. W.G. Constable, acting as a representative of the AFA, called upon the German directors personally this summer and gained their cooperation in assuming the costs of transportation in Germany and for the publication of a catalogue. Meanwhile, I was able to obtain a promise of free ocean transportation for the exhibition from the United States Steamship Lines. But it was not until actually the last few weeks, when we finally obtained additional funds from the State Department, that all costs could be considered underwritten and the financial success of the project assured.

The ultimate success of the exhibition depends, as always, upon the lenders. We know that this is an exhibition of first importance and that it will be given an immense amount of publicity in Germany, where American art has unhappily been poorly represented in the face of intense Russian propaganda efforts to make us appear a nation of technocrats and second-rate imitators of European culture. The directors of some of America's leading art museums will act as a Committee of Honorary Sponsors; and the State Department, through its Education and Information program in Western Germany, will give first priority to the project.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8th, 1952.

American Federation of Arts,
1085 Fifth Avenue,
New York, 28, New York.

Attention: Mr. Messer.

Dear Mr. Messer:

Confirming our telephone conversation, I wish to put in writing the following report: The paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice were received at this gallery last Friday afternoon, December 5th, 1952, and the following damages were noted:

"New York - Paris #1" by Stuart Davis.
Canvas badly rubbed along whole left side near the stretcher, removing considerable area of black paint.

* * * * *

I am sending copies of the pertinent parts of this letter to the owners of the paintings.

Sincerely yours

CA:ml

Mrs. Z. G. Halpert

December 11, 1962.

Mr. Henry P. Rossiter, Curator,
Museum of Fine Arts,
Boston, Mass.

Dear Mr. Rossiter:

It was so nice seeing you, but I regret that
the gallery was so hectic during your visit.

However, I was sufficiently collected to
follow through with your request. Photographs
have been ordered of the objects I would like
to recommend for your consideration. As I men-
tioned during the visit, I shall send you a
larger group than you will want so that you will
have a choice within each category. There will,
of course, be a package price, but I shall list
the individual figures so that you have the in-
formation regarding each item. This should be
in your hands early next month, unless you are
in a great hurry - in which event, I shall try
to rush it through before I leave for my vaca-
tion on the 18th.

Sincerely yours,

EGH:ml

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 2, 1952.

American Federation of Art,
1083 Fifth Avenue,
New York, N. Y.

Attention: Miss Hatcher.

Gentlemen:

Enclosed is a list of the owners who have agreed to extend the loan of their paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale, Venice.

As you know, we will hold these paintings for exhibition through December 27th, and thereafter will take the responsibility of returning them to these owners at your expense.

The Phillips Collection,
Albright Art Gallery,
Wichita Art Museum (Mrs. Elizabeth Navaa),
Mrs. Herman Shulman,
The Miller Company,
Virginia Museum of Fine Arts,
Whitney Museum of Art,
International Business Machines Corporation,
Columbus Museum of Art,
Mr. Harold Goldsmith,
Santa Barbara Museum of Art,
Mr. James Schramm,
Detroit Institute of Art,
Honorable William H. Benton,
Mr. Joseph H. Hirshhorn,
Mrs. Walter Paepcke.

Sincerely yours.

CA:ml

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December second,
1 9 5 2

Mr. Samuel M. Green, Director,
Davidson Art Center,
Wesleyan University,
Middletown, Connecticut.

Dear Mr. Green:

Have you had an opportunity to photograph the
Sheeler painting "MacDougal Alley" so that we
can give you the information you requested?

And have you heard any further from Halston
Crawford? Shortly after you were here, we
agreed that it would be a mistake to send a
large show on a three year tour and Rolly
seemed to prefer the idea of having an exhibi-
tion with you at Wesleyan.

When will you be prepared for this exhibition
and how much of the material do you wish to
have included?

Won't you please let me know?

Sincerely yours,

egh-k.

December 12, 1952.

Mr. J. D. Hogan,
Department of Art,
University of Illinois,
Urbana, Illinois.

Dear Mr. Hogan:

The title of the Stuart Davis is
"Rapt at Rappaport's".

Sincerely yours,

CA:ml

Des

December 11, 1952.

rior to publishing information regarding sales transactions,
esearchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

REGINALD POLAND, Director

December 5, 1952

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

If you do have a couple of pictures at no more than \$210. *i.e. for one, say,*
by Reiss, we'd be glad to have you send them down. We don't need
frames. As you know, I do like subjects that don't tear you apart
too terribly! His NIGHT WATCH in the Southeastern circuit show was
most pleasing. I had hoped that something of this sort might be
included in what you submit to us. We are glad to make the contri-
bution of the frame, and are looking forward to the arrival of the
material about Lawrence.

I hope we will have the pleasure of seeing you down here
this month.

With kind personal wishes.

Sincerely yours,

Reginald Poland
Reginald Poland
Director

RP:eb

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE NEW SCHOOL
66 West 12th St. New York 11
Oregon 5-2700

December 5, 1952

Mr. Charles Alan
The Downtown Gallery
33 East 51 Street
New York 22, N.Y.

Dear Mr. Alan:

The Southern Conference Educational Fund, as you know, has asked the New School to hold an exhibit of the drawings by Ben Shahn which were used to illustrate their recent pamphlet "The Untouchables". The New School is delighted of course to show Ben Shahn's work but would like to include in the exhibit at least an equal number or more of his other drawings and perhaps water colors. We consulted Mr. Shahn about this and he directed us to you.

The exhibit would be held for two weeks beginning February 25 and the Southern Conference is prepared to help us give the show a good deal of publicity and to have a fine opening which Mrs. Roosevelt has promised to attend.

We would of course be prepared to give every credit to The Downtown Gallery for your help and should any of the drawings be sold the proceeds would be yours.

We are asking Mr. Shahn to mat the booklet drawings which then would be attached to a plywood panel, 40 x 60. Your drawings I think all are matted and mounted or framed and can more readily be hung.

We should like to have fifteen or twenty of them if that number can be spared.

Sincerely


Agnes de Lima
Publicity Director

Adel:fw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December tenth,
1 9 5 2

Mr. Joseph G. Butler, Director,
The Butler Art Institute,
524 Wick Avenue,
Youngstown, Ohio.

Dear Joe:

Indeed, I remember offering you a couple of
"primitives" - which I call American folk
art. However, since you and Dorothy are com-
ing on in January, don't you think it would
be wiser for you to make a personal selection
and you can look a gift horse in the mouth.
You are in a better position to know what
would fit in with your collection.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 15, 1962

Mr. J. Newman Ruckie
General Manager
The Ambassador Hotel
2730 S. Ocean Boulevard
Palm Beach, Florida

Dear Mr. Ruckie:

Thank you very much for your letter of
December 12th confirming the reservation
for my room.

I shall leave New York via National Airlines,
flight 411 from International Airport at
10 A. M. December 18th, 1962.

Many thanks for your courtesy.

Sincerely yours

prior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Regarding: New York - Paris, 1. It has a protective varnish coating. Its gloss is uneven, as if touched by something which partially removed it in places. The paint layers display cracks, with buckling along these cracks, in the following areas: green boat; building structure; black awning. Paint in area opposite knee is flaking. The paint has been abraded in a vertical line for approximately ten inches, in knee area, and above and below it. An abraded area exists behind toe of shoe. Splattered specks of extraneous matter exist along top of painting.

Proposed treatment: The painting will be lined with a linen fabric with a wax-resin adhesive, followed by cleaning of all extraneous matter; losses in abraded areas will be inpainted, followed by application of a protective surface coating.

Estimated cost of above treatment: \$300.00, to \$350.00.

With kindest regards, I look forward to a reply.

Very truly yours,

Louis Pomerantz

December 12, 1952.

The Palette Art Co., Inc.,
436 Madison Avenue,
New York, 22, New York.

Gentlemen:

We are enclosing check for the amount of \$50.00
to be credit to our account with the privilege
of having the bearer, Marvin Fuller, purchase
materials up to that amount.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December tenth,
1 9 5 2

Mr. Reginald Poland, Director,
Morton Gallery and School of Art,
Pioneer Park,
West Palm Beach, Florida.

Dear Mr. Poland:

Within the next day or two, as soon as our Christmas traffic is reduced, I shall send you paintings by Reiss, unframed and un-heart-tearable.

The Lawrence prints will be delivered by the photographer within the next hour or so and I shall forward them to you promptly, together with all the data.

I hope to see you at the Morton Gallery after my arrival on the 18th or 19th of this month. I shall be stopping at the Palm Beach Ambassador under my right name.

Sincerely yours,

ogh-k.

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

December 10, 1952

to The Museum of Modern Art
11 West 53 Street
New York 19, N. Y..

Georges Rouault "Souvenirs Intimes"

Ornes de six lithographes

Preface: D'Andre Soares

Edition Originale

No 284 of 350 exemplaires numerotes de 1 a 350, ornes de six
lithographies originales inedites

Signed S. Rouault

Received by

Betsy Jones.

475

A M E R I C A N A R T

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

I am so glad that you mentioned the Harnett. While we still have a record of its being with you, I had forgotten to write about it.

I do not quite understand the damaged part. Was it damaged in transit or how - and has this damage been reported to the insurance company?

Please let me know and you may return it at your convenience.

Happy holiday.

Sincerely yours,

EOH:ml

Mr. Joseph Butler,

- 2 -

December 2, 1952.

Naturally, we shall be delighted to cooperate with you and will be glad to lend paintings by any of the artists on our major list, if invited, and we will also send to the jury the younger artists in The Ground-floor Room, taking a chance on some acceptances.

Don't you think you and Dorothy should come to New York soon to see what is cooking and also to give us a chance to say "hello" to you?

My best regards.

Sincerely yours,

egh-k.

SENT 6 SPENCER CATALOGUES DEC. 2/52.

CONNECTICUT
AND YALE
MATERIAL

C. E. H. WHITLOCK
AMERICANA

Whitlock's INC
ESTABLISHED 1893
10 BRADWAY • NEW HAVEN, CONNECTICUT

PRINTS
MAPS
DOCUMENTS

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1952.

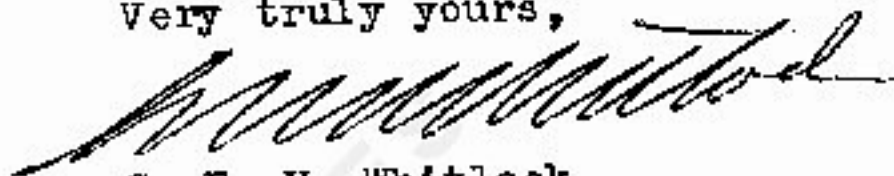
Mrs. Edith C. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed herewith is a picture of the figurehead that we promised some-time ago to send you. Due to the focusing of the camera, the head is much more prominent and larger than it actually appears on the figurehead.

Please do not trouble to return or acknowledge the photographic print.

Very truly yours,



C. E. H. Whitlock
Whitlock Building, north of
Yale's great Memorial Tower

CEHW:M
Enc.

December 11, 1952.

Mr. Theodore D. Taussig,
120 Wall Street,
New York, N. Y.

Dear Mr. Taussig:

In looking over the endorsement for policy #79202, I noticed that the decreased rate holds as of November 1952. Isn't this an error? I advised you a good many months ago about the division of stock between the gallery and the warehouse. As a matter of fact, I believe it was in June that I explained the move to the warehouse - then Day & Meyer. The material was moved from that warehouse to Manhattan Storage in October, but in any event the low rate should have appeared on the monthly statements as of June, 1951. I did not check the bill to see whether this was done accordingly, and I am writing to check into the matter.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1932.

Professor Stuart Purser,
University of Florida,
Gainesville, Florida.

Dear Professor Purser:

Quite some time ago we had some correspondence with Miss Martha Barton regarding a Zerbe show to be held in February or March. Miss Barton mentioned that subsequently correspondence was to be continued with you.

Will you please advise me about your final decision, as we shall have to assemble the work considerably in advance, and shall have to send you material for publicity, etc.

Sincerely yours,

EGH:ml

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and Helen Franc, Managing Editor. The Magazine has been operating at a loss in excess of \$10,000 a year, even after allocating to its budget \$6.00 out of every membership fee received by the Federation. After a most careful study of the budget of the Magazine, it became apparent that this operation was going forward in a most businesslike way and that no cuts could be enforced. It further appeared to the Board that the Federation could not continue to suffer the loss of the last several years. As the result of the excellent efforts of Mr. Lloyd Goodrich, Associate Director of the Whitney Museum of American Art, and Roy R. Neuberger, Vice President and Treasurer of the Federation, co-chairmen of the Magazine of Art special fund committee, a sum of \$10,000 was obtained from contributors, including trustees and others but beyond their normal giving to the Federation, to make possible a continuation of the Magazine of Art for the year 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Efforts have been made, and I am glad to report successfully, to obtain substantial outside financial assistance for the Federation for the year 1953. At this time announcement of such aid may not be made. It is definitely assured, however, and in January 1953 the information concerning this grant will be sent to you.

The Federation's program for the calendar year commencing January 1, 1953, will be as follows:

The main office will expand its activities in the direction of membership. The Traveling Exhibitions at home and abroad will be continued. And the Magazine of Art will be published.

A number of committees of the Federation are now actively engaged in work for the Federation, and depending upon their reports the program of the Federation will take shape as the year goes forward.

A Committee on Aims and Purposes has been appointed under the chairmanship of Mr. Ralph F. Colin, with Mrs. Elizabeth S. Navas, Mrs. Eloise O. Spaeth and Messrs. Bartlett H. Hayes, Jr., Charles Sawyer, Lawrence M. C. Smith and Lloyd Goodrich, and are now addressing themselves to that question and will bring in a report to the Board at its meeting to be held in New York January 15, 1953.

The Federation wishes to publish some sort of communication to keep it in touch with its membership. Such a project was undertaken last winter and spring by Mrs. Spaeth, but this effort had to be curtailed last summer because of want of funds. A committee under the chairmanship of Mr. Daniel Longwell, Chairman of the Board of Editors of Life magazine, Mrs. Spaeth and others to be appointed will consider this question and make recommendations to the Board later in the year.

An exciting benefit for the Federation is being arranged at the Wildenstein Gallery in New York for February 25, 1953. The exhibition is to be an historical survey of American art covering the period 1748 to 1953 with great paintings representing every period. The title will be Landmarks in American Painting. Those in charge are: Chairman of the Patrons' Committee, Mrs. Arthur A. Houghton, Jr.; Co-Chairmen of Benefit Committee, Mrs. Eloise O. Spaeth and Mrs. Elizabeth S. Navas; Chairman of the Committee on Selection, Lloyd Goodrich; Co-Chairmen of Promotion, Roy R. Neuberger and George N. Fitch.

December 1, 1952

Mr. and Mrs. Joseph Gersten
Highland Terrace
Boston, Massachusetts

Dear Mr. and Mrs. Gersten:

The American works from the Venice Biennale Exhibition arrived in New York on November 28. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Davis to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Barton Gunning
Director

238

R A N D O M H O U S E . I n c .

December 10th, 1952

Memorandum to Donald Klopfer

From Ray Freiman

Tentative specifications for the BOOK OF FOLKART are as follows.

Trimmed size 9 x 12 -- number of pages 224, including (64) 48 pages in color and 160 in black and white -- five color jacket plus press varnish -- bound in low cost Buckram stamped in ten square inches of genuine gold -- 15,000 copies.

Plant account including electrotypes, no original engravings 59¢ -- edition cost \$2.33 -- royalty \$1.00 -- TOTAL \$3.92.

176

RAF

76

300 mas per pg.

not to publishing information regarding sales transactions. Publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1952.

Mrs. Elizabeth Navas,
306 East 66th St.,
New York, New York.

Dear Elizabeth:

During the summer when you were glancing through the Folk Art books, you made a tentative selection of several items for future consideration. I had quite forgotten about this, but several days ago another museum asked me to assemble a cross-section of Folk Art. If you really want some of these objects in the future, I shall eliminate them from the suggested collection I am now working on. There is no hurry about your final decision. I just want to make sure that these pictures or sculptures will be held for you in the event that you may wish to add them to the collection.

On the other hand, if the idea does not fit in with your current plans, just forget about it, and don't feel that this is sales pressure.

Sincerely yours,

EGH:ml

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Don.

Nota Luego
Jorge M.

[Dec. 1952]

Mrs. Robert T. Markson
350 Beacon Street
Boston, Massachusetts

Dear Miss Helms —

"The Box" arrived a few days ago and we adore it. Of course we are having no end of fun with having people guess "whose it is". For in this city of Boston Chapmanism no one guesses it as being a native

December tenth,
1 9 5 2

Mr. La Salle Felheim,
300 Central Park West,
New York, N. Y.

Dear Mr. Felheim:

At the suggestion of Roy Neuberger, I am sending you a bill for the Edward Millman, which you selected at the Metropolitan Museum exhibition.

May I say that I congratulate you on this purchase as we all feel it is an outstanding example in the show and it is only because we urged Millman to start his connection with this gallery at low prices that the picture was so marked.

I am delighted that you have it and hope that I shall have the pleasure of seeing you at the gallery to show you some other Millmans for comparison, so that you may be convinced of its relative importance.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

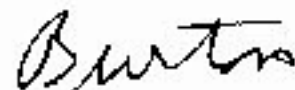
The show, consisting of 80 oils and 20 watercolors, will be exhibited at the principal museums in three key places in Germany, opening in Frankfurt at the Stadelisches Kunstinstitut on or about March 1st, traveling to the Munich Kunsthaus for a second exhibition in May, and to Hamburg for a final showing at the Kunsthalle.

On a separate enclosure is listed the painting which the American Federation of Arts is earnestly requesting from your collection for this exhibition. The period of loan will be approximately 8 months from the time the exhibition is assembled in New York until the return of the painting to you.

The Federation will cover all costs from wall to wall and will place insurance directly, except where other arrangements are necessary. Because of the importance of the occasion we are hoping that a final showing of the exhibition can be held for a brief period in New York in early October before the picture is finally returned. In replying to our request may we ask you to quote the insurance value at which the painting should be carried. More detailed arrangements for the handling of the loan will be made subsequent to your reply.

All of us engaged upon this venture sincerely hope that the painting we have requested will be available for this splendid opportunity to spread an understanding of our nation among the people in one of the most critical areas of political and ideological unrest outside the Iron Curtain.

Sincerely yours,



Burton Cumming
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December second,

1 9 5 2

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

As you have no doubt heard, Stanley paid us a visit and had two pictures sent for your approval. During the visit, he also discussed at great length the idea of the O'Keeffe exhibition.

As I mentioned to him, a new gallery opening on December fifteenth at Delray, under the sponsorship of Nathaniel Saltonstall and called "The Mayo Hill Galleries", has requested an important O'Keeffe exhibition to be held preferably during the month of March. Thus, either February or April for Dallas would tie in splendidly and would cut cataloging and transportation expense. We would, of course, like to have the premiere of the O'Keeffe exhibition in Dallas for the prestige involved, and continue to Delray. If the dates do not fit in with your program, let me know and we can have Delray change its schedule accordingly. This matter, I am sure, can be adjusted without too much difficulty. The only thing to bear in mind is that the Delray "season" is very brief and nothing can be done after the month of March.

The only hitch is the sales guarantee. Since O'Keeffe has a number of major pictures in her own possession and we have a number of major pictures here, it is necessary - in order to have a knockout show - to assemble the work from both directions. She will not release her pictures unless we have these two guarantees. Nathaniel Saltonstall has agreed on the \$2,500. purchase or sales figure. Stanley, being a better businessman, stuck to \$1,500. Perhaps you could wheedle some other local collector to guarantee \$1,000.

The selection of paintings will include a complete cross-section of her work, comprising the amazing variety of subject matter and will also represent her with large as well as small examples - thus bringing the price element into a very flexible category. A few of the small gems are under \$1,000. and I am sure that they will be snapped up by the local gentry, even if they are not aware of her tremendous importance as an artist.

December second,
1 9 5 2

Mr. Reginald Poland, Director,
Palm Beach Art League,
Borton Gallery and School of Art,
Pioneer Park,
West Palm Beach, Florida.

Dear Mr. Poland:

It was nice to hear from you.

Unfortunately, we have no small examples by Reis - at least nothing under \$210. However, if you would like to have a small group of paintings by the younger artists, I shall be glad to send them.

Under separate cover, I am forwarding several photographs of Lawrence's paintings, together with the information regarding size and price.

Incidentally, it might be of interest to you that an exhibition of small paintings by all of our artists will open at The Mayo Hill Galleries in Delray, Florida about January fifteenth. I was hoping to get down for the opening but the gallery activities will not permit it. I shall be down near Palm Beach about the twentieth of December. I hope to drop in on you to say "hello".

Sincerely yours,

egh-k.

P.S. Many thanks for framing the Reis.

A post card was sent to Tom Gaglione, suggesting that he invite Mr. Poland to the opening. 12/2/52.

December 1, 1952

Mrs. Mary O. Steele
Assistant Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Steele:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Cummings
Director

The American Art Directory for 1952 has been published for the Federation by R. R. Bowker Company of New York, and is available to the public at \$17.50 a copy, and to members at \$15.00 a copy.

Films on Art has been published through the generosity of the Spaeth Foundation. This comprehensive guide book lists and appraises over four hundred and fifty 16 mm films on art subjects, from simple instruction in the elementary use of color to a brilliant and critical survey of modern painting. Aline Louchheim, art critic of The New York Times, describes it as "A most useful and long-awaited book, much needed by all those whose task it is to arrange for 16 mm programs." It is available to the public at \$4.00 a copy and to members of the Federation at \$3.20 a copy.

To identify myself, I should say that I am the President of a small Art Institute in a small city, Utica, New York, population 100,000. This letter is intended as a report to you of the activities of the Federation during the period June-December 1952.

I hope as many of you as care to will write to me in Utica and make comments, suggestions or criticisms of the Federation. In all earnestness, I say I will welcome suggestions and criticisms, and there is no need whatsoever to fear that you will give offense. All of us connected with the Federation wish to make it truly the American Federation of Arts. And that means that we need to know and want to serve the needs of the art world wherever they may be. Anything you may wish to say in confidence will be treated in that manner, and your suggestions will be carefully considered by the officers, appropriate committees and trustees of the Federation, I can promise you.

In conclusion, I wish to express my appreciation of the great service which has been rendered to the Federation during the past year by Mr. Lawrence M.C. Smith of Philadelphia, the retiring President, the officers, committee members and trustees of the Federation, and to Mr. Cumming, the Director, and members of his staff.

I wish you all a very Merry Christmas and a Happy New Year!

Thomas Brown Rudd

Thomas Brown Rudd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mr. Edgar P. Richardson, Director
The Detroit Institute of Arts
5202 Woodward Avenue
Detroit 2, Michigan

Dear Mr. Richardson:

The American works from the Venice Biennale Exhibition arrived in New York on November 25. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Cummings
Director

December 8, 1952.

Mr. Oliver B. James,
Security Building,
Phoenix, Arizona.

Dear Mr. James:

I am sorry to hear that you are not coming to New York. Since you can't come to see the Spencers, would you like us to send the Spencers to you? If you would not mind seeing them unframed, it would be quite simple to make a small package and send them via air.

Sincerely yours,

CA:ml

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December fourth,
1 9 5 2

Mr. Martin L. Weiss,
407 South Hope Street,
Los Angeles, 17, California.

Forgive me for being so slow on the trigger but I have been having quite a time deciding on the pictures to send. The three paintings that you acquired were all in the so-called "expressionist" school. None of the others in the group fit into the category and are far more abstract.

On the other hand, if you would like to have me send you a few pictures by Knipschild and Preusser, I shall be very glad to do so. Both of these boys are what is known as "abstractionists" and are equally desirable painters in any collection. They have already been acquired by several museums, like Katzaan, Kinigstein, and Meigs.

Sincerely yours,

December fourth,
1 9 5 2

Mr. Hyman Rubin,
50 Park Avenue,
New York, N. Y.

Dear Hyman:

Almost daily I have been expecting to have the pleasure of seeing you and meeting Mrs. Rubin and mentioned on several occasions that you were planning to drop in. Evidently you intend to hold out. How about coming in for a drink sometime next week? Any day between five and seven would be swell, with the exception of Monday and Wednesday.

Gu was up a few days ago and we discussed financial status. It was then I discovered that I had made an error. I was under the impression that you had paid him directly for "Night Windows", and he was under the impression that you had paid me. Obviously we were both wrong.

Since I don't know how you want to carry out this transaction, and since I cannot find all my original papers, I am sending you a memorandum, deducting one dress account that I have. All the others are marked "paid", but I have a recollection that there were one or two more dresses for which no memo was sent to me. Would you be good enough to let me know so that I don't have to dig up three thousand more papers?

I shall hope to see you soon and I certainly look forward to meeting Mrs. Rubin.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mrs. Elisabeth L. Galland, Acting Director
The Wichita Art Museum
Wichita, Kansas

Dear Mrs. Galland:

The American works from the Venice Biennale Exhibition arrived in New York on November 25. We understand that you have granted permission to the Downtown Gallery for an extension of the loans from December 7 to December 27, 1953. Therefore, all responsibility for the return of the paintings will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Davis and Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Barton Canning
Director

GA:ml
Mr Harold Goldsmith

THE BUTLER ART INSTITUTE



Gallery · · · 524 Wick Avenue
YOUNGSTOWN · OHIO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 5, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for your good letter of December 2. The Spencer painting "The Watch Factory" was received today.

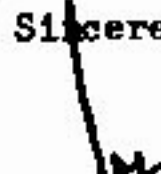
I note your comments on our mid-summer show and I am glad that you feel as we do about it. We have not as yet decided definitely the number of invited works, but will get after that after the first of the year.

We have received the copies of the Niles Spencer catalogue for which many thanks. I was much interested to read the article on Spencer in the Magazine of Art.

Dorothy and I are now planning to spend a week in New York some time in January and will certainly hope to see you and Charles.

You once said that you were thinking of giving us some primitive American things; I hope you might still have this thought in mind. Incidentally, do you happen to know of a good Marsden Hartley which we might acquire for not too much?

Sincerely yours,


Jos. G. Butler,
Director

JGB:bj

December 8th, 1952.

American Federation of Arts,
1085 Fifth Avenue,
New York, 28, New York.

Attention: Mr. Messer.

Dear Mr. Messer:

Confirming our telephone conversation, I wish to put in writing the following report: - The paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice were received at this gallery last Friday afternoon, December 5th, 1952, and the following damages were noted:

- 1) "Ochi in San Pao" by Stuart Davis. Canvas extremely dirty with finger marks around edges. Paint peeling from frame. Tacks dropped between canvas and stretcher causing two slight bulges in canvas. Loss of paint extremely small.
- 2) "Bass Rocks" by Stuart Davis. One tack dropped between stretcher and canvas at lower left of painting. Small bulge caused in canvas.
- 3) "Strong Woman and Child by Yasuo Kuniyoshi. Entire insert of frame very badly broken. Painting dangerously loose in frame. No observable damage to painting, itself.
- 4) "New York - Paris #1" by Stuart Davis. Canvas badly rubbed along whole left side near the stretcher, removing considerable area of black paint.
- 5) "Gloucester Beach" by Stuart Davis. Extensive loss of paint in certain areas. It appears that something was pressed against this painting - which removed paint with it.

I am sending copies of the pertinent parts of this letter to the owners of the paintings.

Sincerely yours,

CA:ml

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8, 1962.

W. S. Bulworth & Sons,
424 West 52nd St.,
New York, 19, New York.

Attention: Mr. Johnson

Dear Mr. Johnson:

Would you communicate with Mr. Nee Laufer, of the Jewish Community Centers of Cleveland, 2045 East 105th Street, Cleveland, 6, Ohio, concerning the exhibition of paintings by Mitchell Siporin which they wish to show in Cleveland about the middle of January. We would prefer that you make all the necessary arrangements directly with them.

Enclosed is copy of a letter I just wrote to the American Federation of Art, and which I thought you should have for your records.

Sincerely yours,

CA:ml

1954. 1 redone

1954. 1 redone

December second,
1 9 5 2

Mr. Joseph Butler,
Butler Art Institute,
524 Wick Avenue,
Youngstown, Ohio.

Dear Joe:

It was good to hear from you after this long, long silence. I hope you and Dorothy had a wonderful time and are getting adjusted to the more commonplace American living.

I was very shocked to learn of the error made and raised the roof with our packers. Mr. Alan has written to you and I am sure that everything will be straightened out. It is too bad that such things occur.

Under separate cover I am sending you a number of the Spencer catalogues. Incidentally, did you see the November issue of the Magazine of Art, which carried an excellent story on Spencer, written with real understanding of the artist and his work. Your painting was a great favorite in one of the most successful shows we have ever had (not financially, since practically none of the paintings were for sale). I am so glad that you have this outstanding example in your collection.

Your summer exhibition sounds like a wonderful idea because at that time all the best pictures are available. The method followed by such institutions as the Pennsylvania Academy, Carnegie Institute, Corcoran Gallery, etc., seems to be most favored in the art world. This method calls for an invitation list varying from two-thirds to one-half, with the balance selected from pictures submitted to a jury. It is perfectly logical that many of the long-established artists will not send to a jury with so many demands for their work by so many institutions throughout the country. On the other hand, a number of interesting painters would be omitted entirely if it were purely invitational. Thus this two-thirds, one-third, or fifty-fifty system is the most equitable and has resulted in the most interesting and successful shows. This is in answer to your request for suggestions.

December 1, 1952

Mr. Keith Martin, Director
Fine Arts Department
International Business Machines Corp.
630 Madison Avenue
New York 22, New York

Dear Mr. Martin:

The American works from the Venice Biennale Exhibition are
rived in New York on November 28. We understand that you
have granted permission to the Downtown Gallery for an ex-
tension of the loan from December 7 to December 27, 1952.
Therefore, all responsibility for the return of the painting
will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our ap-
preciation to you for your generosity in lending your Davis
to this exhibition. We feel that it was a great success
and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Gussing
Director

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

December 1, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Yasuo Kuniyoshi
118 Waverly Place
New York 11, New York

Dear Yas:

I hope you are feeling better by now; we have all been wondering about you. Perhaps you are still not well enough to concern yourself with this problem of ours. If not, please say so.

We are wondering about your painting for the San Francisco showing of the International during February. It seems fairly certain that "Mr. Ace" will not be available, and of course I can see why the Baltimore Museum would not want to give it up for such a long period of time. I have just asked Mrs. Breeskin about it again, but in order to be prepared I thought I would ask you for suggested substitutions at the same time. The exhibition here closes December 14, and after that the paintings will be packed and shipped as quickly as possible.

"Mr. Ace" has been much admired, and the Japanese paintings you helped us with have aroused a great deal of interest. I wish you could see the International.

With kindest regards,

Sincerely yours,

Gordon
Director

GBW D

LAW OFFICES
ALFRED E. JONES, JR.
UNIONTOWN, PA.

MAIN AND COURT STREETS

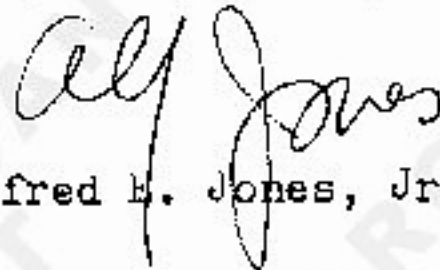
December 2, 1952

Mr. Charles Alan
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Charles:

I enclose herewith two Traveler's Checks for \$50.00 each, which I found among my possessions, for credit upon my account. I think you can assume that I countersigned the same in your presence. I do not expect to be travelling much since I became a farmer, and therefore, the traveler's checks are doing me no good.

Very truly yours,


Alfred E. Jones, Jr.

AEJ:RWR

Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December second,
1 9 5 2

Mme. Gaston Lachaise,
Georgetown,
Maine. (please forward on the envelope).

Dear Mme. Lachaise:

Would you be good enough to let me know whether
the Wellingtons have returned and whether the
sculpture may be delivered to them?

Incidentally, as I wrote previously, we do not
have the address. I should appreciate the in-
formation at your earliest convenience.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December tenth,
1 9 5 2

Mr. Jerry Byswaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

What I am doing at the moment is sending a copy **
of your letter directly to Nathaniel Saltonstall
so that he may decide on the dates. From there
on we can function intelligently.

You will hear from me shortly and I hope to be
intelligent in my next letter.

Sincerely,

egh-k.

P.S. You do not specify how many pictures you
would like or can use in the show.

** - 1 copy to Boston and 1 copy to Delray Beach.

12 December 1952

Miss Katharine Hepburn
244 East 49 Street
New York 22, N. Y.

Dear Miss Hepburn:

The eagle is ready. Would you instruct us as to the delivery of it
and the sheep?

Bill Brice and I did enjoy the play.

Sincerely yours,

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

OLIVER B. JAMES
SECURITY BUILDING
PHOENIX, ARIZONA

12 Dec 52

Dear Alan: -

Thanks for your letter, but
I don't want anything shipped
to me.

I suppose if I were in your
gallery and saw something -
Spanish or otherwise - that
tempted me, I might fall
as I have done before.
But in the cool of distance,
I realize that any span
which I have should go
to fill gaps in Arizona State
College Collection. It is way
behind in sculpture, for
example. And women artists.

Hope to see you and Mrs.
Nadine next June.

Very Christmas to you both,
your sincerely,
O. B. James

December 4, 1962.

Mr. Burton Cumming, Director,
American Federation of Arts,
1083 Fifth Avenue,
New York, N. Y.

Dear Mr. Cumming:

Confirming your conversation with Mrs. Halpert this morning, it is understood that you will continue your insurance policy on the paintings, by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice, and will now be exhibited by us until the end of December, 1962.

You may cancel your insurance on paintings lent by The Downtown Gallery, Mrs. Edith Gregor Halpert, and Mr. Charles Alan.

Enclosed you will find consignment list of paintings by various artists, and etchings by John Marin, to be lent by us for exhibition in 1963. Will you please have Mr. Messer place the insurance on the Marin etchings immediately, so that we may deliver them to the framer for matting. I would appreciate a confirmation of the placing of the insurance.

Sincerely yours,

CA:ml

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

December 11, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Bill Lieberman has told me that you have just given our Print Room some Rouault prints which we badly needed. I want to write you informally and immediately to thank you for I know that Bill has been very eager to have these for a long time. It was most generous of you.

Believe me I had every intention of "breaking" my rule and come to your Davis-Kuniyoshi opening, but unfortunately I had to work that afternoon at The New York Times on a long and very complicated article which is coming out next Sunday. Otherwise I should certainly have come.

Sincerely,



Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

AHF:mh

Mrs. Edith G. Halpert

2

If you will send me a copy of the 1951 return, I shall take the necessary steps to resubmit the application for exemption. I consider this urgent.

I have not received the balance sheet of the 32 East 51st Street Corporation, which I requested several months ago. Until I receive it, I am unable to give you the opinion you requested regarding the advisability of dissolving this corporation.

With all good wishes,

Sincerely,



Prior to publishing information regarding sales transactions, resubmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Neiman-Marcus

DALLAS 1. TEXAS

December 10, 1952

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

MY DEAR MRS. HALPERT:

I have never received the sculpture I purchased
from you recently. Will you please put a tracer on
it at once, and advise me how and when it was shipped.

Most sincerely yours,


Stanley Marcus

ro

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mr. Leslie Check, Director
The Virginia Museum of Fine Arts
Richmond, Virginia

Dear Mr. Check:

The American works from the Venice Biennale Exhibition arrived in New York on November 28. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Davis to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Gussing
Director

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

HONORARY PRESIDENT
MRS. LAURENCE EYRE

HONORARY VICE-PRESIDENTS
MRS. GIDEON BOENICKE
MRS. ROBERT VON MOSCHIZKER

PRESIDENT
MRS. JOHN WINTERSTEIN

VICE-PRESIDENTS
MR. HARRY M. BUTEN
MR. R. STURGIS INGERSOLL
DR. GEORGE ROTH
MR. G. ALLEN SMITH
MRS. RAYMOND D. B. WRIGHT
MR. CARL ZIGROSSER

SECRETARY
MRS. WILLIAM B. LINN

TREASURER
MR. SHERWIN T. McDOWELL

DIRECTOR
MISS BERTHA VON MOSCHIZKER

HONORARY PATRONS
MR. RICHARD E. BISHOP
MR. LESSING J. ROSENWALD

BOARD OF GOVERNORS
MR. FREDERICK CHAIT
MR. EDWARD I. COLKER
MR. JEROME KAPLAN
MR. DECUS MILLER
MRS. IRWIN SOLOMON
MR. ROBERT M. WALKER
MR. WALTER L. WOLF

JUNIOR BOARD OF GOVERNORS
MR. J. MARCHEL BROWN, 3RD
MRS. R. SCHUYLER LIPPINCOTT
MRS. CROZER F. MARTIN
MR. RICHARD NEAGLE
MR. EDWARD RILEY
MRS. WHARTON SINKLER, JR.
MRS. NICHOLAS N. DEK. STEPHANOFF

11 December 1952

PENNYPACKER 5-6090

The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Sirs:

Will you please send us an impression of Ben Shahn's "Silent Music". We would appreciate your rushing this order as the purchaser wants it for a Christmas gift.

Thanking you,

Sincerely yours,

Bertha von Moschizker

Bertha von Moschizker
Director

BVM:D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM L. WRIGHT

Real Estate Mortgages

SUITE 301

1025 CONNECTICUT AVENUE, N. W.

WASHINGTON 6, D. C.

December 6, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In further reference to my letter of September 16th concerning the \$400.00 credit balance, is there any reason why this deposit can not be returned as requested?

Very truly yours,

William L. Wright
William L. Wright

WILW:cp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

copy I Wagner

December 11, 1962.

Mr. David Harris,
988 Fifth Avenue,
New York, N. Y.

Dear Mr. Harris:

As I promised, I discussed the question of price with Kuniyoshi.

As I suspected, his decision was very definite in relation to maintaining his original figure. He pointed out that there are only four unsold paintings of importance, and that he has not been producing for some time and does not expect to for a good many months to come. There are still three or four museums which do not own his work; and since he is not in immediate need of further income, he feels strongly about waiting and having such paintings available for the future.

As I explained to you, I cannot force the issue at this time, and I am sure that you can appreciate my position in the matter. We have already deducted \$750.00 from the original price of \$5,500.00.

Being an experienced business woman, I know how important it would be for me to make this sale to you, in relation to the future, as I am convinced that you will become one of the outstanding collectors of American art, now that you have been bitten by the incurable bug. Starting at the top this way makes it a little more difficult because prices are high in relation to the lesser artists.

We have superb paintings in the same size at prices far below those obtained for Kuniyoshi and Shahn. In both instances you selected a top - if not the top - example and their prices have been in this category for a number of years, with museums paying the same, or higher, prices.

I am convinced that you agree on the value of the pictures and am also convinced that the unfortunate situation that exists in the art world in reference to generous reductions made in the majority of the galleries makes our policy seem rather strange. For twenty-six years we

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 15, 1952

Mr. Messer, Director of Exhibitions
American Federation of Art
1063 Fifth Avenue
New York 28, N. Y.

Dear Mr. Messer,

At your request I have examined the following three paintings which are now on exhibition at the Downtown Gallery, in order to estimate what treatment may be required of them, and the cost of such treatment:

Stuart Davis	Owh! In San Pao.	Oil on fabric, 42"x52"h.
Stuart Davis	Rockport Beach.	Oil on fabric, 24"x30"h.
Stuart Davis	New York - Paris, I.	Oil on fabric, 51"x38"h.

Regarding: Owh! In San Pao. It has no protective varnish coating. It appears to be splattered with specs of extraneous matter; there are dirty fingermarks along the outside edges of the picture; bulges exist along the lower edge (from thumb tacks which were lodged between the stretcher frame and the rear of the fabric support.) Flaking paint and a stain exists under the letter "W" in "NOW"; a 1½-inch horizontal crack exists between the "O" and "W"; flaking paint exists in area of orange (bordered by black) at top; a greyish stain appears in area of light blue, above the letters "We". Proposed treatment: Use a wax-resin adhesive to re-attach flaking paint, as well as to reinforce crack; press out bulges; clean picture of extraneous matter wherever it can be safely done; inpaint where necessary.
Estimated cost of above treatment: \$150.00 to \$200.

Regarding: Rockport Beach. It was delivered to my studio for examination. It has a protective varnish coating. An opaque, greyish matter obliterates the true color in the large area of blue at left. This greyish matter exists as irregular-shaped, isolated areas, in the field of blue. These areas were examined under 8x magnification. They were compared with a photo of the painting taken at an earlier date. I am satisfied that they do not belong in the original composition. This greyish matter was safely removed in test areas by the use of a solvent.
Proposed treatment: Removal of all extraneous matter with an appropriate solvent; application of a protective surface coating.
Estimated cost of such treatment: \$50.00.

(continued)



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 5, OKLAHOMA

CR
VICTOR C. HUNT, PRESIDENT
ROBERT M. CHURCH, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1 December 1952

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of November 24. I was in New York last week and telephoned several times but was unable to reach either you or Mr. Alan. I suppose it was "one of those days!"

We were able to establish considerable interest in O'Keeffe and though not enough to purchase a painting definitely from the group of six you sent, I have an idea that there is an O'Keeffe in our future. The exhibition had a very fine reception.

On another matter, it was my understanding that Jerry Bywaters had written to you to have this same group sent on to him in Dallas. Don't you want us to send them directly on from here in the cases they came in, or do you want them returned to you as you suggest in this letter? We shall handle this, of course, according to your wishes.

The exhibition did an important thing during its showing here, though it was terribly limited due to the difficulties we had in organizing it; nonetheless a beginning foundation has been laid for what may be important both for the artist and to us in the museum in the near future.

Sincerely yours,

Robert M. Church
Robert M. Church
Director

RMC/jn

SOLINGER & GORDON

THIRTY-NINE BROADWAY

NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

December 12, 1952

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

The Select Committee of the U.S. House of Representatives, investigating foundations, has distributed a questionnaire, copies of which should have been received by the Edith Gregor Halpert Foundation, Inc.

Foundations are at liberty to answer the questionnaire as they see fit. I am advising my clients to complete the questionnaire since by doing so they avoid the possibility -- however slight -- that they may be subpoenaed to go to Washington to testify before the Committee, with its incident inconvenience.

I recommend that the questionnaire be completed by the Edith Gregor Halpert Foundation, Inc., because it is relatively new and can give good, clean answers to the questionnaire and has nothing to hide. If you will send me the copies of the questionnaire which you should have received, I will complete it for the Foundation. However, I will need appropriate accounting information -- which, regrettably, I always find hard to get.

In this connection, the time has come for the Foundation to resubmit its application for exemption for Federal income tax purposes, under the provisions of Section 101(6) of the Internal Revenue Code. To do this I will need a copy of the tax return for the calendar year 1951.

A copy of the proposed return was sent to me under date of February 16 and I returned it with suggestions for modification in a letter to you of February 19, of which a copy was sent to Mr. Cooper. Under date of April 3, I wrote to you: "Has the Foundation filed its tax return for the calendar year 1951? Please follow up and if it hasn't been filed, see that it is filed pronto."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN FEDERATION OF ARTS
Office of the President
312 Genesee Street, Utica 4, New York

December 15, 1952

Dear Member:

There is an old saying to which college and institutional presidents are particularly addicted, that they have no problems that money won't solve. That seems to be pretty much so as to the Federation.

In round figures as of July 1, 1952, the Federation owed its creditors approximately \$35,000. This has accumulated over a considerable period of years and is not the fault of any one person. But there it is.

The Federation has been operating at an annual loss of something over \$20,000 per year before crediting contributions. This again is not the fault of any one person, but it represents an unhappy situation.

Much of this will be old stuff to many of you, but I think it may be of interest and should be said. The Federation carries on its work under three major headings.

The main office, from which the Federation renders service to its members, is at 1083 Fifth Avenue, New York City. There we find our staff: Mr. G. Burton Cumming, Director, Mr. Thomas M. Messer, Assistant Director in Charge of Exhibitions, and a number of other employees.

In conjunction with the main office at 1083 Fifth Avenue we have the Washington headquarters of the Federation at the Octagon, 1741 New York Ave. N.W., Washington 6, D.C. This office is in charge of Mr. Paul Hyde Bonner, our consultant on international affairs.

It would make this letter too long to analyze the financial operations of the main office, but we can report that expenditures have been reduced drastically for 1953. Clearly one of the most important phases of the work of the Federation is in conjunction with its membership, and we hope to bring to you a very much improved and invigorated program during the coming year.

The second phase of the Federation's work is "Traveling Exhibitions". This work goes forward under the chairmanship of Mrs. Eloise O. Spaeth, the committee on exhibitions, Mr. Messer and Miss Alice Lloyd Phillips, Registrar. Out of one hundred A.F.A. shows there were 394 bookings for exhibition at 186 places during the past year. The Federation has also been active in exhibitions at the Biennale, an American Group show that toured Japan, an exhibition of 19th century American paintings for Germany, and a show now in preparation under a grant from the Ford Foundation of contemporary American paintings to go to India. The budget of the traveling exhibition department happily is in balance.

The third major activity of the Federation is its publication of the Magazine of Art, which I think you will agree is America's leading journal of art criticism. The Magazine is published under the chairmanship of James Thrall Soby, and a Board composed of twenty-nine other members, Robert Goldwater, Editor,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAX MILLER
1629 SOUTH BAYSHORE DRIVE
MIAMI, FLORIDA

Dec. 14, 1952

My Dear Faith

Delighted to hear from
you and looking forward to
seeing you - Please plan to
have dinner with us the day
you are coming to Miami to
visit with the Mrs -

Helen and the
children are returning today from
California. She joins me in
wishing you the best -

Yours sincerely,
Max Miller

December 1, 1953

Mr. Edgar C. Schenck, Director
The Albright Art Gallery
Buffalo, New York

Dear Sir:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Davis to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Barton Canning
Director

December 12, 1952.

Miss Kathryn B. Greywax, Director,
State Museum, Department of Education,
State House Annex,
Trenton, 7, New Jersey:

Dear Miss Greywax:

You may count on four prints by Ben Shahn
and a similar number of Marin stchings for
your exhibition of the Living New Jersey
Artist Series.

We are surprised that you did not invite
any drawings by Wesley Lea, who, we consider,
one of the outstanding artists now residing
in your state.

Sincerely yours,

GA:ml

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Halpert - December 5, 1952 - Page Two

If you want to send that group on down as is, to be added to what you send, do so as we have ample storage facilities and can save something on express that way. I have asked for paintings which were shown at Tulsa to be loaned to us from the following:

Keith Martin - I.B.M.
Duncan Phillips - Phillips Gallery, Washington
Charles Merrill - Thomas Jefferson School - Sappington, Mo.
R.B. Hale - Metropolitan Museum
Bartlett Hayes - Addison Gallery

We have already gotten an okay from the Met and should get probably two out of the other four paintings, if not more.

Best regards and a happy Christmas to you and your staff. Let me hear from you.

Sincerely,



Jerry Bywaters
Director

JB/ab

December 1, 1952

Mr. and Mrs. Walter Paepcke
Drake Hotel
Chicago, Illinois

Dear Mr. and Mrs. Paepcke:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kunis-yoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Gussing
Director

December 12, 1952.

Mr. Milton K. Arenberg, President,
Robert Barclay, Inc.,
1234 West Fulton Street,
Chicago, 7, Illinois.

Dear Mr. Arenberg:

Enclosed please find receipted bill. This note brings you our thanks for the check we received this morning.

I am so glad that you like the Lewandowski painting. In my opinion, it is even better than the first one we received, and which you saw hanging when you were in the gallery. Now that I believe I have some inkling of your taste, would you like me, from time to time, to send you some smaller, less expensive examples for your approval? This is a service we perform for many of our out-of-town customers, who do not have frequent opportunities of coming to New York.

Best regards to you and Mrs. Arenberg.

Sincerely yours,

CA:ml

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8, 1952.

American Federation of Arts,
1085 Fifth Avenue,
New York, 28, New York.

Attention: Mr. Messer.

Dear Mr. Messer:

Confirming our telephone conversation, I wish to put in writing the following report: -
The paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice were received at this gallery last Friday afternoon, December 5th, 1952, and the following damages were noted:

- 1) "Owl in San Pao" by Stuart Davis.
Canvas extremely dirty with finger marks around edges. Paint peeling from frame. Tacks dropped between canvas and stretcher - causing two slight bulges in canvas. Loss of paint extremely small.

* * * * *

I am sending copies of the pertinent parts of this letter to the owners of the paintings.

Sincerely yours,

GA:ml

Whitney Mues

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

December 2, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We now find that only six pictures will not be available for the San Francisco showing of the International, and three of them are from your gallery. Really, such popularity must be deserved - and of course it is!

Can you help us find substitutions? The paintings to which I refer are the Davis, Kuniyoshi and O'Keeffe. I know that Mr. Howe is anxious to have these three represented, and it seems a shame for the West Coast to miss out. We will be grateful for any suggestions.

With best regards,

Sincerely yours,

Gordon

Director

GBW D

December second,
1 9 5 2

Mrs. Sam Cantey, III,
5808 El Campo,
Fort Worth, Texas.

Dear Betsy:

I was so delighted to hear from you. It seems that I have occasion to see people from Europe and South America more frequently than I do the Cantey's. Can't you take it up North?

It is an amusing coincidence that Sam had written previously to send the two Shahn prints for the Young Collections Exhibition, not in Dallas, and to be shown subsequently in Fort Worth. Since there is considerable time before the show opens in your home town, we didn't send the prints, but I am doing so immediately - addressing them to you personally so that they can serve as a surprise, one as a gift and both for the exhibition. In order to expedite the delivery, the theorems are being mailed in a roll.

For your information, "theorem" is a term used in the 19th Century and best describes the method employed in producing the Shahn prints. He cuts a series of stencils and paints the color in personally, working on each print separately. After the painted areas are completed, he superimposes the black and white serigraph. Thus, the medium is entirely unique and each print is actually "hand painted".

I do wish you would come up and give me a chance to reciprocate the warm hospitality I enjoyed in Fort Worth.

My best regards to you and Sam.

Sincerely yours,

egh-k.

Original "on approval" slip enclosed with letter.

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM

WILBUR D. PEAT, DIRECTOR

December 2, 1952

SCHOOL

DONALD M. MATTISON, DIRECTOR

Mr. Yasno Kuniyoshi
30 East 14th St.
New York, N. Y.

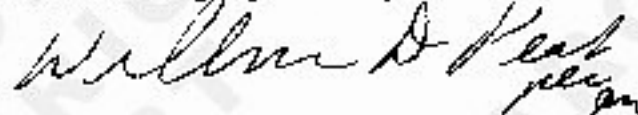
Dear Mr. Kuniyoshi:

We are holding our annual exhibition of American paintings here from January 18 to February 22, and our committee of selection would very much like to have you represented by one of your recent pictures. It is an invitational show that will present a cross section of contemporary painting in this country. I hope you will want to be represented and that you have an outstanding canvas available.

If this is a matter that your dealer or agent should handle, kindly get in touch with him immediately. A prompt reply will be appreciated, and a photograph of the painting will be helpful.

Expenses of packing and transportation will be borne by us and the pictures will receive the best of care while in our hands. The exhibition will afford people in this vicinity an opportunity to see the best of present-day painting and enable our purchasing committee to select something for our permanent collection.

Sincerely yours,



Wilbur D. Peat
Director of the Museum

WDP:tm

*Edith, I wrote them saying I
was referring the matter to you*

S.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edward G. Budd, Jr.
Philadelphia

Mr. Edward G. Budd, Jr.
regrets
your kind invitation to a
Preview Reception
for
Stuart Davis and Yasin Kuniyoshi
on
December eighth

December 6, 1952

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1301

(30) 53

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1932 DEC 10 PM 12 34

NA136 PD=DELRAY BEACH FLO 10 1214P=

MISS EDITH G HALPERT=

32 EAST 51 ST=

PICTURES NOT ARRIVED PLEASE WIRE DATA WHEN SHIPPED VIA ETC=

TOM GALIONE=

Mays Hill Gallery

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

December 1, 1953

Mrs. Burton Tremaine
The Miller Company
Meriden, Connecticut

Dear Mrs. Tremaine:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1953. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your David to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Canning
Director

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 5, 1952

Dear Edith:

I want to thank you very much for your generous gift of Mallerio's La lithographie en couleur with a wrapper and color lithograph frontispiece by Pierre Bonnard.

The book was accepted at our last Acquisitions Committee meeting of November 7, 1952. Mr. Soby will write you an official acknowledgment.

We are insuring the book at \$40, about two-thirds of its present value.

Sincerely,

Bill

William S. Lieberman

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

WSL:bj

[DECEMBER 1952]

MARION HIGH SCHOOL
MARION, INDIANA

OFFICE OF THE PRINCIPAL
DEAN B. SMITH

LUCILE SCHENKEL, Clerk
Verna Miller, Bookkeeper

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 60 years after the date of sale.

The Downtown Gallery

*32 E. 51 St.
New York*

Dear Sir,

I am interested in purchasing some pictures for the school. Would you please send me a catalog of your painting.

*Yours Truly,
H. W. Miller
Marion High
Art instructor*

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 8327
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1952

Charles Alan
The Downtown Gallery
32 East 51st St.
New York 22

Dear Mr. Alan:

Thank you very much for your letter of November 26th in which you send us the address of Raymond Breinin.

We will write him at once and hope we shall have a favorable reply.

Sincerely,

Otto Karl Bach

Otto Karl Bach
Director

OKB/ld

THE NORTHERN TRUST COMPANY
FIFTY SOUTH LA SALLE STREET
CHICAGO 90, ILLINOIS

SOLOMON BYRON SMITH
EXECUTIVE VICE PRESIDENT

December 10, 1952

Mr. Charles Alan
Associate Director
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

When I returned from New York I found that "The Silver Tanks" had been received. The painting itself is in perfect condition, but I notice that the frame seems to have been banged around quite a little bit and has several pretty bad nicks on it, particularly at the corners. In due course I will send it out to have it refinished. Obviously, the cost for doing this will not be a major item, but I am wondering whether this sort of thing would be covered under your insurance policy.

I have sent "The Watch Factory" to Mr. Butler of the Butler Art Institute in Youngstown, Ohio, and insured it for \$1,200.00 as you requested. The charges for shipping and insuring the painting amounted to \$8.27.

It was nice seeing you in New York.

Sincerely,



rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

December 2, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have completed the procedure necessary to the purchase of "Allegory #2" by Ben Shahn.

We consult our staff, and our committee on such acquisitions, and also the President and the Provost of the University. We now have the approval of all these people.

The Board of Trustees of the University reviews all expenditures for items over \$1000.00, therefore this matter will eventually be brought before the Board. As purchases such as this are always listed in the Chicago and local press, we would prefer to conclude the final arrangements for this at the time of the show, if that is agreeable to you. In this way we will be able to include the Shahn among such other purchase awards as we may make at that time.

It is our understanding that the 15% discount will make the cost of the painting \$2975.00.

With thanks for your cooperation, and best regards to you and Mr. Alan, I am,

Sincerely yours,

C. V. Donovan

C. V. Donovan
Director of Exhibitions

D/w

December tenth,
1 9 5 2

Mr. Burton Channing, Director,
The American Federation of Arts,
1083 Fifth Avenue,
New York 28, N. Y.

Dear Burton:

One of the first recommendations I would make for the
Museum manual - being a nasty character - is that dates
of exhibitions be prominently displayed at the top of
each letter requesting a loan.

To go back to business, I am enclosing the form in re-
lation to the "Royal Pealmist" which, incidentally, be-
ongs to me personally and which, more incidentally, hap-
pens to be in New York at the present time rather than
in Connecticut with the balance of my collection.

The reason I am particularly anxious about the pick-up
date is that I am planning to reproduce in color a num-
ber of folk art paintings, some of which may be among
those you are inviting for the exhibition. Would it
be breaking confidence to send me the full list so that
I can arrange to have Kodachromes made of the few which
I will need long before the end of 1953. I shall be
most grateful for your cooperation.

Sincerely yours,

agh-k.
encl.



STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

CN

December 9, 1952

Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Attention of Mr. Charles Alan

Gentlemen:

We enclose our check in payment of your invoice #5946.

We trust that the frame for this painting will be ready for us in plenty of time for Christmas.

With kind personal regards from the writer, we are

Yours very truly,

STANDARD PYROXOLOID CORP.

W.H. Lane

Treasurer

W.H. Lane:R
Enclosure



December 1, 1962

Mr. Joseph H. Hirschhorn
8 East 79th Avenue
Port Chester, New York

Dear Mr. Hirschhorn:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1962. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Cummings
Director

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 1, 1962.

Miss D. Otis,
House & Garden,
Condé Nast Publications,
420 Lexington Avenue,
New York, N. Y.

Attention: Miss Otis

Dear Miss Otis:

Enclosed is a little information on the Eagle
which was taken today for reproduction in your
magazine.

Sincerely yours,

one

Replied to House & Garden

December 1, 1962

The George W. and Harriet B. DAVISON ART CENTER

WESLEYAN UNIVERSITY Middletown, Connecticut

December 3, 1932

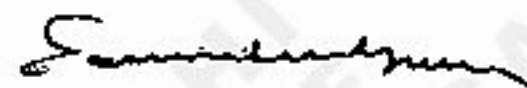
Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22,
New York

Dear Miss Halpert:

Thank you for your letter of December 2nd. I am awfully sorry about not sending you a photograph of MacDougal Alley. We have been so busy that I am afraid we shan't get around to it until Christmas.

Ralston asked me to check with you whether it would be agreeable to you to let us have his recent picture, in the Whitney show, which will close on January 4th. We would keep it through January 23rd. This would be the only painting in the show. The only items would be photographs, lithographs and drawings which we will choose from his studio. I do hope having this picture out of circulation for two and a half weeks will not interfere with a possible sale, and I would, of course, understand any reluctance on your part to let it go at this time, although Rally does seem willing. It would be convenient for me if I could pick up the picture personally at the Whitney, since any delay in transferring through you and a packer would put the show off, which I would like to open right after Christmas vacation.

Sincerely,



Samuel M. Green
Director

SMG/a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

December second,
1 9 5 2

Mr. Alfred V. Frankenstein,
Art and Music Critic,
San Francisco Chronicle,
Fifth and Mission Streets,
San Francisco 19, California.

Dear Mr. Frankenstein:

Finally the photographer has delivered
to us the photographs you requested,
which I am now enclosing - together with
a memorandum.

Sincerely yours,

agh-k.
encs.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 11, 1962.

Mr. Solomon B. Smith,
The Northern Trust Company,
50 South La Salle Street,
Chicago, 90, Illinois.

Dear Mr. Smith:

We are extremely sorry that there was so much confusion about the return of the Spencer, and also that you found the frame in such poor condition. Please have it refinished and send us the bill. Enclosed please find our check for \$9.27 in payment of the additional express charges incurred.

Mrs. Halpert and I were sorry that you and Mrs. Smith were not able to come back to the gallery during your stay in New York. There were several paintings we would have liked to have shown you at a less hectic moment than that Saturday noon when this place really seemed like Mac's basement.

Best regards to you and Mrs. Smith.

Sincerely yours,

Cal

December 11, 1962

Ch



State of New Jersey
DEPARTMENT OF EDUCATION

**DIVISION OF THE
STATE MUSEUM**

**STATE HOUSE ANNEX
TRENTON 7**

December 5, 1952

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York, New York

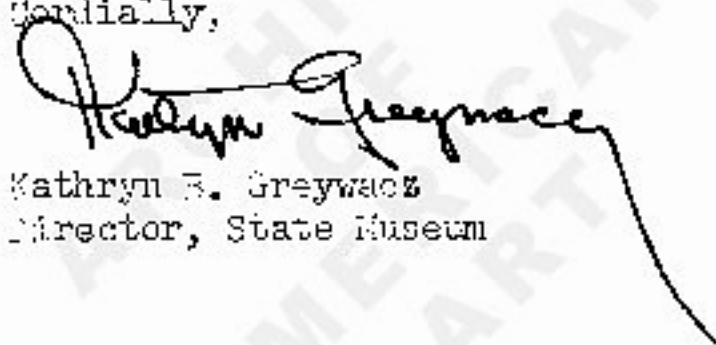
Dear Mrs. Halpert:

You will note from the attached announcement,
The State Museum will show sculpture, drawings and
graphic arts by living New Jersey artists, in its
1953 schedule of exhibits.

We would like to feature a few of John Marin's
drawings and etchings. Would it be possible for
you to cooperate with us in this request? We will
of course insure them and arrange for their trans-
portation.

With kind personal greetings,

Sincerely,



Kathryn B. Greywack
Director, State Museum

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December third,
1 9 5 2

Mrs. James Schram,
2700 South Main Street,
Burlington, Iowa.

Dear Dorothy:

It was nice to hear from you.

Of course, I was put in my place by the competition of Pal Joey. What is more - because it is a success - it is not among the shows I have feebly angelled. Thus, the competition hurt doubly.

In any event, I missed you and Jim and hope that you can find an evening when you are next in New York - and make it soon!

My best regards.

Sincerely yours,

egh-jk.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December fourth,
1 9 5 2

Mr. Gordon Bailey Washburn, Director,
Carnegie Institute, Department of Fine Arts,
Pittsburgh, Pennsylvania.

Dear Gordon:

Is my face red! I did not realize that we represent
50% of the deficiency element.

You know, of course, that both Davis and Kuniyoshi
had a large number of paintings at the Biennale and
that O'Keeffe doesn't like to have her pictures shipped
around the country. This explains our end of it.

I do want to convince you that we are not holding out
as there isn't a single Davis available, particularly
since the one in your show has been purchased by the
Museum of Modern Art and the one at the Whitney was
promised to the University of Illinois, which got
gypped last year into making a color plate, with the
hope of purchasing the picture and found that the Whit-
ney bought it in the interim. Kuniyoshi has been very
ill for some time and at the moment is in a hospital.
Thus, his production stopped quite some time ago. We
may be able to send "Oriental Presence" to San Francis-
co when our exhibition here closes at the end of the
month, unless Yas decides to the contrary for some rea-
son or other. I shall write to O'Keeffe about lending
a picture to San Francisco and keep my fingers crossed.

As I was dictating this letter, someone brought me from
the hospital your note to Kuniyoshi, which I am answer-
ing for him. What I said above still holds good and I
can assure you I will do my best.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

December 11, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of December 4. Before we receive the sequel to it, I want to thank you for the efforts you are making in our behalf. I am sorry if we gave the impression that we thought you were holding out; we really had no such idea in mind.

I will write to Tom Howe about there being no Davis available, and we will look for news about O'Keeffe and Kuniyoshi later. Our men will start packing as soon as the International closes this coming Sunday, so that we will hope for an early word from you. We would like the shipment to go to California direct from Pittsburgh, so will ask any you send to be shipped here first, through Budworth.

With much appreciation,

Sincerely yours,

Gordon

Director

GBW D

JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

CLEVELAND 8, OHIO

RAndolph 1-0880

Please reply to--

ADULT SERVICES DIVISION
2049 East 105th Street
Cleveland 8, Ohio
RAndolph 1-0880

Arlington House
Shaker-Lee House
Heights House
Young Adult Services
Division
Adult Services Division
Golden Age Division
Camp Wise

Myron Guren
President

Harold Arian
Executive Director



December 3, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

Further to your letter of November 26, we are unable to contact any of the shipping companies that you suggest, as we do not have their mailing addresses; none of them seem to have branches in Cleveland.

We would appreciate your arranging for any one of these shipping companies to pack and ship the paintings. You may instruct them to bill us directly, or if preferable to you, you may bill us for packing and shipping charges. If this is possible, this letter will serve as your authorization to make all necessary arrangements for the Jewish Community Centers of Cleveland.

If, however, you are unable to make these arrangements, please send us immediately the mailing addresses of the shipping companies that you recommended.

Yours sincerely,

Moe Laufer
ADULT SERVICES DIVISION

ML:hg

December 11, 1952.

Mr. Allan McNab, Director,
University of Miami Art Gallery,
Coral Gables, Florida.

Dear Mr. McNab:

Now that I have clutched in my hot hands a round trip TWA ticket, I am sure that I shall be in Palm Beach on Thursday, the 18th of December, stopping at the Ambassador Hotel.

Any day that suits you will be fine for me, and I look forward to seeing you in your air conditioned glory. I will call you when I arrive.

Sincerely yours,

EGH:ml

CC: DOWNTOWN GALLERY

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 12, 1952

W. S. Budworth & Son, Inc.
424 West 52nd Street
New York 19, New York

Gentlemen:

Further to your letter of December 9, the Siporin exhibit will open in Cleveland on Sunday, January 11, 1953, and continue until Monday, January 26, 1953. However, the paintings are to be in Cleveland by Monday, December 29, so that we may have ample time for hanging and newspaper preview.

This letter is your authorization to collect, pack, and ship immediately from the Downtown Gallery to us the Siporin paintings. These paintings are to be delivered to the Jewish Community Centers of Cleveland, 2049 East 105th Street, Cleveland 6, Ohio. We would also like you to arrange to reship these paintings to New York after Monday, January 26, 1953.

Please advise us immediately when the paintings will be shipped, when they will arrive in Cleveland, and what the packing and shipping costs will be.

Sincerely yours,

Moe Laufer
ADULT SERVICES DIVISION

ML:bg

December 9

Dear Sir:

I would like your opinion on how art institutes influence people. Do people who know nothing about art get any enjoyment from them? Is the effect or influence lasting?

I would appreciate your answering my questions because I would like to use the information for my English term paper.

Sincerely,
Carroll Oye
Coudray, Wisconsin

Adele Lawson

Palmer House Galleries

CHICAGO 3, ILLINOIS

FRanklin 2-0790

December 13, 1952

Mrs. Edith Halpert,
Downtown Gallery,
32 East 51st,
New York, N. Y.

Dear Mrs. Halpert:

Just as a reminder that the Marin prints (25 matted)
should be sent to reach us by the first of January.

Thank you very much.

Sincerely,

Adele Lawson

AFL/MS

rior to publishing information regarding sales transactions.
esearchers are responsible for obtaining written permission
om both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
ay be published 60 years after the date of sale.

December 12, 1952.

Mr. Stanley Marcus,
Neiman-Marcus,
Dallas, 1, Texas.

Dear Mr. Marcus:

The sculpture you purchased was shipped on December 8th. Therefore, you should receive it almost simultaneously with this letter. We are sorry about the delay in shipping, but we wished to have the sculptor pack the piece himself because of its fragility. He was difficult to reach, and it was some days before he did come in to accomplish this. I hope that you will have, by this time, received the piece in good condition and are enjoying it.

Mrs. Halpert joins me in sending best regards to Mrs. Marcus and yourself.

Sincerely yours,

Catal

Prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dec. 1952

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir,

I noticed in the Art News
that you had a O'Keefe. May
I know what you have used
the piece of a small oil
painting

Thank you,

Wm. L. Winter

2530 Drummond

Toledo, Ohio

December tenth,
1 9 5 2

Mrs. R. H. Norton,
Norton Gallery and Art School,
West Palm Beach, Florida.

Dear Mrs. Norton:

When you were here you suggested that I let you know when I plan to be in your part of the world.

God and the air lines willing, I expect to arrive on the 18th or 19th of this month and will be stopping at the Palm Beach Ambassador. There seems to be considerable difficulty about transportation at this time, but I am quite hopeful.

In any event, I shall telephone you when I am there and am looking forward to seeing you and Mr. Norton, as well as the museum.

My best regards.

Sincerely yours,

egh-k.

5th December '52

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I sent this handsome note paper?

I have sent the list of drawings
which you have given to the W.A.M.
to Dr. McFarland, for his signature.
As he is director of the Wichita Art Museum,
I think he should ^{sign the} receipt for your
gift.

I went to Bendworth's yesterday to look
at my "Rains and Kuniyoshi". The place
was dark and I was feeling far from well.
However, I noted that the frames have
suffered, as usual.

Elizabeth

Columbia University
in the City of New York
(NEW YORK 27, N. Y.)

SCHOOL OF PAINTING AND SCULPTURE

12 DECEMBER 1952

MISS EDITH G. HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

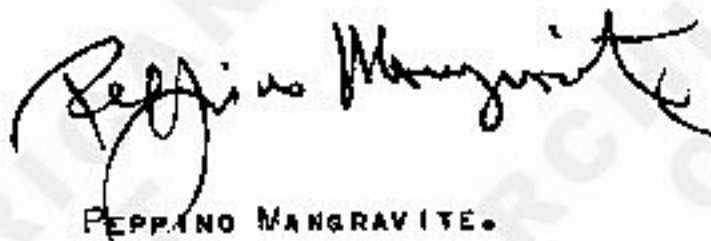
DEAR MISS HALPERT:

MANY THANKS FOR YOUR LETTER OF 10 DECEMBER.

I AM DISAPPOINTED, TOO, THAT WE CANNOT GET THE KUNIKOSHI PAINTING FOR THE PENNSYLVANIA ACADEMY SHOW. HOWEVER, I SHALL MAKE EVERY EFFORT SOMETIME NEXT WEEK TO COME OVER AND SEE HIS OTHER PAINTING, ENTITLED "FAKIRS".

I STILL HOPE THAT I WILL SUCCEED IN SECURING THE JULIAN LEVI PAINTING FOR THE SHOW. I SHALL TRY TO DELAY MY VISIT TO YOUR GALLERY UNTIL THE LAST MOMENT BEFORE BUDWORTH COLLECTS THE PAINTINGS IN THE HOPE THAT BY THAT TIME JULIAN'S PAINTING WILL HAVE ARRIVED.

SINCERELY YOURS,


PEPPINO MANGRAVITE.

PM:MM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMITÉ POUR LA CÉLÉBRATION DU CENTENAIRE DE LA " CASE DE L'ONCLE TOM "

(1852 - 1952)

Siège : 28, Rue Serpente - PARIS-VI^e

Tél : DANCO 92-65

PRESIDENT D'HONNEUR :

M. GASTON MONNERVILLE,

Président du Conseil de la République

MEMBRE D'HONNEUR :

M. **Emile MERWART**, Doyen des
Gouverneurs d'Outre-Mer, Président du
Comité Fédéral.

PRESIDENT :

M^r **Marcel BERNFELD**,

Avocat à la Cour

VICE-PRESIDENTS :

M. le **Docteur Francis BORREY**,
Conseiller de l'Union Française,
Président de la Commission des
Affaires Sociales;

M. **Georges BOURGIN**,
Directeur Honoraire des Archives
de France, chargé de cours à la
Sorbonne;

M. **Paul BUREAU**, Président
de l'Association des Guyanais de
Paris;

M^r **Amélie CASSIN**, Avocat à la Cour,
Secrétaire Général de l'Association
des Juristes Républicains;

M. **Raoul CINAC-THALY**, Professeur
agré;

M. **Paul CHAMPDEMERLE**, Président
de l'Amicale des Réunionnais de
Paris;

M^r **Guilleume COLLE**, Avocat à la Cour;

M. **A. DACCINE**, Industriel;

M. **Paul DIDIER**, Président de Chambre
à la Cour d'Appel;

M. **GRUNBAUM-BALLIN**, Président de
Section honoraire au Conseil
d'Etat, Président de la Société
des Amis de l' « Abbé Grégoire »;

M. **Paul HAZOUME**, Conseiller de
l'Union Française;

M. **Paul LACHAPPELLE**, Vice-Président
du Tribunal Civil de la Seine;

M^r **LAPOMPE-PARONNE**, Avocat à la
Cour;

M^r **Victor LÉGITIMUS**, Président de la
Solidarité Antillaise;

M^r **Emile LODEON**, Sénateur de la
Martinique;

Mme **Pauline MALROUX**, Conseiller de
l'Union Française, Vice-Présidente
de la Commission Culturelle;

M^r **Jean MIRAT**, Avocat à la Cour,
ancien Membre du Conseil de
l'Ordre;

M^r **Eliane NOUVEAU**, Avocat à la
Cour;

M^r **Joseph ROUS**, Membre Honoraire
du Parlement;

M^r **M. SAMSON**, ancien Président de
la Fédération des Associations de
Parents d'Elèves des Lycées et
Collèges de l'Union Française;

M. **Maurice SATINEAU**, Sénateur de
la Guadeloupe, Directeur de la
« Dépêche Africaine »;

M. **Jean SILVANDRE**, Député
à l'Assemblée Nationale;

M. **Paul SYMPHOR**, Sénateur de la
Martinique;

SECRÉTAIRES

Mme **Jane VIALLE**, Sénateur
d'Oubangui-Charl.

TRESORIER :

M. **Victor LAJIMANT**, Professeur
Honoraire, Homme de Lettres.

SECRÉTAIRES GÉNÉRAUX :

M^r **D. SERRA**, Avocat à la Cour;

M. **Albert KREBS**, Bibliothécaire à la
Bibliothèque Nationale;

M. **Henri-Marcel BERNFELD**, Professeur.

AN
Henri-Marcel BERNFELD
8 Rue Marguerin
PARIS (14^{ème})

le 10 Décembre 1952

The Director of
Downtown Gallery
32 East 51 Street
NEW-YORK N.Y. (U.S.A.)

Dear Sir,

*No
FA* We are preparing an exhibition for the Centenary
of Uncle Tom's cabin which will be celebrated at the
Sorbonne at the end of January.

We should be very much interested if you could
send us photos of plates or paintings chiefly related
to negro slavery in the United States.

Intending to show some aspects of modern negro
Art we should be very grateful if you could send us
photos of modern paintings or sculptures made by
these artists.

We thank you very much for your help and hope to
have soon a favourable answer.

Sincerely yours.

Le Secrétaire Général

Commence
H. M. Bernfeld

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Virginia State College
Petersburg, Virginia
12 December 1952

Mrs. Edith Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

I am very happy to inform you of the fact that the two prints which had been reported lost have been found.

The Vuillard and Pascin works had been unaccountably stored along with art supplies in the store room - apparently with some paper stock and had escaped our diligent search.

I feel so very relieved now that they have been found, as I felt personally responsible. Mr. Cephas, the Business Manager, will write you concerning the insurance and other details.

Sincerely,
Walter A. Simon

DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

December 12, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for your letter of December 10th.

Dr. Weller, Professor Hogan and I find your thinking on our purchase of "Allegory #2" by Shahn somewhat disturbing. Mr. Alan specifically allowed us while in your gallery 15% discount, and at that moment we calculated the cost to us as \$2975.00. Of course we relied on his statement in considering this acquisition.

Should the occasion arise, we will be happy to lend Mr. Shahn our color plates. We have plans for the use of these plates in the future, and cannot relinquish them permanently to anyone. I will be glad to ask our printer to run off some extra proofs for Mr. Shahn.

With all best wishes to you and Mr. Alan for the holidays, I am

Yours truly,

C. V. Donovan

C. V. Donovan
Director of Exhibitions

D/J

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

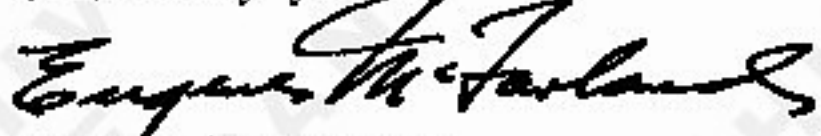
THE MUNICIPAL
UNIVERSITY OF WICHITA
WICHITA 6, KANSAS
December 10, 1952

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am pleased to be able to accept on behalf of the Wichita Art Museum the four drawings included on the enclosed receipt. As is the custom here at the Museum they were passed upon by the anonymous jury of acceptance and, of course, received unanimous approval. "Suzanna & the Elders" by Jules Pascin has not arrived. I will send you a separate receipt for it when it comes. All of these will become part of the Permanent Collection here at the Wichita Art Museum. We are indeed indebted to you for this kindness.

Sincerely yours,


Eugene McFarland
Director of Wichita Art Museum
Head of Art Department
University of Wichita

EM gs

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

December 11, 1962.

Mr. Thomas Gaglione,
Mayo Hill Galleries,
1200 East Atlantic Avenue,
Delray Beach, Florida.

Dear Tom:

Berkeley has, no doubt, reached you by this time to explain that the shipment went by fast express; and, according to schedule, should reach you by Monday at the very latest. The numbers, etc., will be 'phoned or wired to you. Unfortunately, I forgot to ask you for your telephone number, which is evidently a great secret to the telephone company. Three of us have endeavored to obtain it - unsuccessfully.

If I cannot reach you when I get to Palm Beach, this is to advise you that I shall be at the Ambassador Hotel, which has a listed telephone number. I should love to see you and Nat while he is still there, and then I can hole in with my little typewriter to complete the job I set for myself.

I cannot wait to see you, Nat, and the gallery with the telegram framed in sea shells. Love -

EGH:ml

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 8th, 1952.

Miss Margaret MacKeller,
Whitney Museum of Art,
10 West 5th Street,
New York, New York.

Dear Miss MacKeller:

This letter will authorize Mr. Samuel M. Breen,
Director of the Davidson Art Center of
Weslyan University, to pick up the Ralston Crawford
painting now on exhibition at the Whitney, at the
close of your exhibition.

Sincerely yours,

CS:ml

December 1, 1952

Mr. and Mrs. James S. Schramm
2808 Main Street
Burlington, Iowa

Dear Mr. and Mrs. Schramm:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Gussing
Director

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

December 8, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22 N. Y.

Dear Mrs. Halpert:

I promised to let you know when we had some definite word for you on the Harnetts, of which you sent me photographs on October 31.

I had hoped to be able to persuade one of our friends to give us one of these pictures on a year-end tax deduction basis. Unfortunately she has decided to use her money for something else, and so we shall still be without the Harnett or Peto in our collection.

Perhaps next year we can remedy the situation, but I know that in the meantime you will want to have your photographs returned and I do so herewith. I have made notes on them in the event that they should still be available at a later date.

Sincerely yours,

OW Wittmann
Assistant Director

OW:hbm

Mrs. Edith J. Hofer

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Dec. 8 - 52

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam:

We offer a nice, early Penn. German
"Vorschrift" Fraktur in good con. has fine colored
large letters at top, price \$47.50

will be glad to send for a short inspection.
transportation both way to be paid by you.

a merry Christmas to you all here.

Respectfully,

C. M. Heffner

We know of a nice small painting of Moravian Seminary
at Bethlehem Pa. painted by Grunewald, not signed.
would you have any interest.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

December 2, 1954

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I have just returned today from a week's vacation trip to Nebraska where I spent Thanksgiving and several days following, with relatives-in-law in Holt County out in the "great open spaces." I spent two days in Lincoln on the way back and saw some very interesting things there.

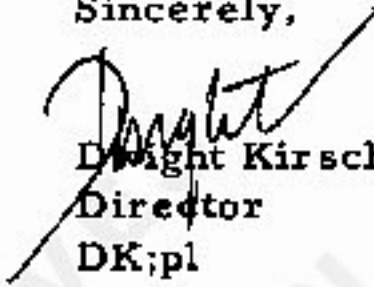
We certainly enjoyed Helen Kramer here and if she found it interesting, I am a little surprised in a way, because our exhibitions, at the present time, are less exciting than we have had most of the year.

We still have the four small terra cottas and one small bronze by Zorach here; in fact, they are in my office. I held them over because there seemed to be the possibility of selling some of them. However, I think those possibilities have not materialized so it would be best for me to have the pieces packed and sent back to you as soon as we can get them packed.

I also discovered the other day to my amazement, that we still have a color lithograph of Harnett's "OLD VIOLIN" which you loaned us for the REALISM show a long time ago. It was a damaged copy on arrival here and we tried to handle it with care, using a temporary mounting for exhibiting. I shall await your orders as to what to do about the print; just so you do not sue us for holding it so long.

With best wishes,

Sincerely,


Dwight Kirsch
Director
DK:pl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 50 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

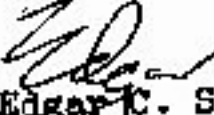
December 4, 1952

Dear Edith:

Thank you very much for your invitation to the Preview Reception for Stuart Davis and Yasuo Kuniyoshi on the 8th. I had hoped to be in New York during that week, but I have slipped a disk so there is no possibility of my getting down now until after Christmas. I know it will be a good party and I wish I could be there.

All the best,

Sincerely,


Edgar C. Schenck
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

ECS:eb

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist is
living, it can be assumed that the information
is after the date of sale.

2975
65
14875
17750
192375

SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON
5 December 1952

Mr. Charles Alan
Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Mr. Alan:

I am writing for Mr. Callahan to confirm last minute arrangements for your loan of Kuniyoshi's Oriental Presents and John Marin's Three Master off the Cape #2 for our Contemporary American Painting and Sculpture exhibition. We should very much appreciate it if we could have the paintings as soon as possible after January 15, or at least by February 1. The exhibition will run from February 4 to April 5, 1953.

We can place insurance here or you can cover the paintings and bill us. If the former is preferable, please let us know ahead of time the date of shipping and the valuations. In any event, we should like to know your sale price for the Kuniyoshi in the event some local buyer could be interested. Any shipping arrangements convenient to you will be acceptable to us. Customarily we ship railway express with a value of \$550 for each crate.

Sincerely yours,

Margery Anneberg

Margery Anneberg
Staff Secretary.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

December 12, 1952.

Miss Carol Crye,
Coudray, Wisconsin.

Dear Miss Crye:

As we are art dealers, it is difficult for us
to answer the question in your letter of December
9th.

I would suggest that you write to the directors
of the Metropolitan Museum of Art, 5th Ave. and
82nd Street, New York, the Whitney Museum, 10
West 8th Street, New York, and the Museum of
Modern Art, 11 West 53rd Street, New York, plac-
ing your questions before them.

Sincerely yours,

CA:ml

December second,
1 9 5 2

Mrs. Edward Marcus,
4007 Stonebridge Drive,
Dallas, Texas.

Dear Betty:

I knew you could do it! Selling eight paintings the first day is really a record for a new organization and I take my hat off to you. I hope that the tempo continues throughout the show.

You evidently forgot to enclose the clippings referred to but I hope when the show is over you will send me a set. I am so eager to know how this thing functions.

At your suggestion I am writing to the Shahn collector, giving her all the necessary information.

I am so sorry that you missed our Christmas show. We had some fabulous buys - almost as good as those at the Dallas Museum. Perhaps you plan to be up here before the holidays.

My best to you and Eddie.

Affectionately,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1952

Miss Eva Ingersoll Galling, Curator
Museum of the GrandBrock Academy of Art
Bloomfield Hills, Michigan

Dear Miss Galling:

The American works from the Venice Biennale Exhibition arrived in New York on November 28. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Kuniyoshi to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Barton Canning
Director

GRAPHISCHE SAMMLUNG
ALBERTINA
WIEN
I. AUGUSTINENBASTEI 6

UNIV. PROF. DR. OTTO BENESCH
DIREKTOR

Vienna, 1,12,1952

TheDowntown Gallery
32 East, 51th Street
New York, N.Y.

Gentlemen,

We learned from Mr. Gustav K. Beck that you are acting as representatives of Mr. Ben Shahn. Recently in an exhibition in Vienna, arranged by Mr. Beck, a beautiful lithograph by the artist was shown "The Orchestra", actually an assemblage of lecterns for scores, and chairs for the musicians.

As this outstanding artist is not yet represented in the Albertina, we should like very much to acquire this print. We ask you to give us some reduction in price because the means for foreign purchases granted to the Albertina are very small.

Do you have any other prints by Shahn on sale? Would you be kind enough to remember me to Mr. Shan. I had the pleasure of meeting him in the house of Dr. Kahler in Princeton in 1945.

Yours sincerely



Univ. Prof. Dr. Otto Benesch
Direktor der Albertina.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ALL ARTICLES MOVED, PACKED, SHEPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW.

W. S. BUDWORTH & SON, Inc.

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 8-2194

424 WEST 52nd ST., NEW YORK 19, N. Y.

ESTABLISHED 1867

December 9, 1952

Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Attention: Mr. Charles Alan

Dear Mr. Alan:

Thank you for your note of December 8th, and we have today written to Mr. Mos Laufer of the Jewish Community Centers of Cleveland. Upon receipt of any word from him, we will contact you about the collection and packing of paintings by Siporin.

We also acknowledge copy of your letter to the Federation, giving damage notations on Davis and Kuniyoshi pictures, and per your telephone remark of yesterday, the damages were not particularly serious, with the exception of the frame on the Kuniyoshi "Strong Woman and Child".

Faithfully yours,

W. S. BUDWORTH & SON, INC.

BY *Charles W. Church*
Secretary

TERMS AND CONDITIONS

W. S. Budworth & Son, Inc., when transporting, acts as a private carrier only, reserving the right to refuse any order for transportation and in no event is a common carrier.

Unless a greater value is stated in writing, the owner declares, that the value, in case of loss or damage, whether arising out of the storage, transportation, packing, unpacking, or handling of the goods, and the liability of W. S. Budworth & Son, Inc. for any cause for which it may be liable, for each or any piece or package and the contents thereof, does not exceed and is limited to fifty dollars upon which declared or agreed value the rates are based, such owner having been given the opportunity to declare a higher valuation, without limitation, in case of loss or damage for any cause which would make W. S. Budworth & Son, Inc. liable and to pay the higher rates based thereon.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

*N.Y. Paris is bad
what did you think
about CWJ/ev
his?*

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

December 5, 1952

SCHOOL
DONALD M. MATTHSON, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

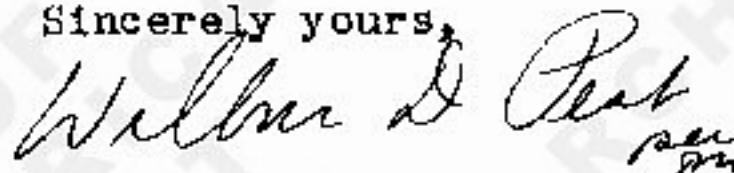
We are holding our annual exhibition of American paintings here from January 18 to February 22 and we have invited Kuniyoshi, Lawrence, Levi, Levine, Marin, O'Keeffe, Scahn, Sheeler and Zerbe, whose work I believe you handle, and to lend us one of their recent outstanding pictures.

I presume they will get in touch with you about this shortly and I would appreciate hearing from you at your earliest convenience as to the paintings you have selected.

We will, of course, assume the expenses of packing and shipping. If your insurance does not cover pictures sent to exhibitions such as this, please let me know.

We are counting on your help in making this show a great success.

Sincerely yours,



Wilbur D. Peat
Director of the Museum

WDP:cm

December 1, 1952

Mrs. Herman Shulman
Haviland Road
Stamford, Connecticut

Dear Mrs. Shulman:

The American works from the Venice Biennale Exhibition arrived in New York on November 26. We understand that you have granted permission to the Downtown Gallery for an extension of the loan from December 7 to December 27, 1952. Therefore, all responsibility for the return of the painting will hereafter be assumed by the Gallery.

We would like to take this opportunity to express our appreciation to you for your generosity in lending your Davis to this exhibition. We feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Cummings
Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1953

Mr. Duncan Phillips, Director
The Phillips Gallery
1800 West 21st Street, N.W.
Washington, D.C.

Dear Mr. Phillips:

The American works from the Venice Biennale Exhibition arrived in New York on November 25. We understand that you have granted permission to the Downtown Gallery for an extension of the loan of the Davis from December 7 to December 27, 1953. Therefore, all responsibility for the return of this painting will hereafter be assumed by the Gallery.

The painting by Hopper, however, will be returned to you directly at the above address by W.S. Burdworth & Son. Would you please be good enough to sign and return the enclosed receipt as soon as you have received the shipment so that we may cancel our insurance. The painting is insured until its return, and the American Federation of Arts should be notified immediately of any damage incurred during its absence.

We would like to take this opportunity to express our appreciation to you for your generosity in lending these works to this exhibition. We all feel that it was a great success and are very grateful to you for helping to make it possible.

Sincerely yours,

Burton Gunning
Director

Enclosure

December fourth,
1 9 5 2

Mr. Eugene McFarland,
Director of Wichita Art Museum,
Head of Art Department,
University of Wichita,
Wichita 6, Kansas.

Dear Mr. McFarland:

It was nice to hear from you.

I, too, enjoyed our meeting and hope that
we shall have occasion to see each other
in the future. No doubt you will be mak-
ing routine trips to New York and I hope
you will drop in for a visit.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LAW OFFICES
JOSEPH E. GOLD
SUITE 1301 FINANCE BUILDING
1429 SOUTH PENN SQUARE
PHILADELPHIA 2
RITTENHOUSE 6 3100

December 11, 1952

The Downtown Gallery, Inc.
32 E. 51st Street
New York 22, N. Y.

Attn: Mrs. Edith Halpert

Dear Mrs. Halpert:

I would appreciate your advising me whether
there is a chance of Georgia O'Keeffe ever visiting
Philadelphia. We are most anxious to have her sign
her painting.

Sincerely yours,


JOSEPH E. GOLD

JEG:SBL

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE - 18 - MARYLAND

December 3, 1952

The Downtown Gallery,
32 East 51st Street,
New York, 22- New York.

Attention of Mrs. Edith G. Halpert, Pres.,

Dear Mrs. Halpert:

Thank you for your recent letter expressing enthusiasm of the coming 'Memorial Showing'. I sent your letter to the Staff of the Baltimore Museum of Art and they were thrilled to learn of your expected visit.

I am enclosing herewith my check dated January 2, 1953, for \$4,625.00, for the two paintings, namely:

John Marin: No. 21/8 WC "Sun, Isles and Sea" ----- \$2,125.00

Ben Shahn: No. 140 Tempera "Six" - ----- 2,500.00

and after January 2, 1953, please mail me a receipted bill for same, so that I can complete my file records.

My reason for sending you the check now, dated January 2, 1953, is that it will be in your hands when the bill is due, in case I am out of the Country- globe-trotting.

Sometime real soon, I expect to be in New York to pay you a visit. Will you be kind enough to telephone the various Galleries from which I purchased the paintings of the 'Coming Memorial Showing'. The names of the Galleries are as follows: (See memorandum attached).

Yours very truly,


Edward J. Gallagher, Jr.,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1962.

Mr. H. Calfer²
2706 Olive Avenue, N.W.,
Washington, D. C.

Dear Mr. Calfer:

I am so glad that you and Mrs. Calfer decided on one of the Knipschild paintings exhibited at the Phillips Gallery. In your letter, telling me of your decision, you did not say which painting was your choice. Would you inform me of the title so that we may send you a bill.

Sincerely yours,

CA:ml

ML H K

DEC 11 1962

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 16, MASS.

ROBERT T. MARKSON

December 8, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

WHERE ARE THE PAINTINGS? Nothing
has arrived as yet!

Sincerely,



RTM:TB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1952

Mr. Nathaniel Saltonstall
Mayo Hill Gallery
1200 Atlantic Avenue
Delray Beach, Florida

Dear Sir;

We wish to apologize for the delay in shipping the paintings from the Towntown Gallery. As the shipment was ordered to be sent by freight, we thought there was no great rush on it. Normally, they would have been shipped almost immediately, but at this time of the year, we have quite a few rush orders and our men have been working on those first.

As you will see from the enclosed bill and statement, we have deducted the difference in charges for shipping by Express against shipping by Acme Fast Freight as ordered.

The cases should arrive at the Railway Express office on Saturday, but as there are no deliveries made on Saturdays, you would not receive them until Monday.

Upon inquiring from Railway Express here, we were told that arrangements could be made through the Express office in Miami Beach for the cases to be picked up on Saturday, if need be. For your information, the express receipt number is 536-981 - 2 cases - date of shipment - Dec. 10th.

Again, may we say how sorry we are for having caused this inconvenience.

Sincerely,

Berkeley Express & Moving Co.

enc. 2

Mrs. Karl Rosvold

Mr. David Harris

December 11, 1952.

have maintained a strict policy of one price, whether to a collector or to a museum, and while we have lost some clients through this method of operation, we have retained the largest clientele in American art by following this practice.

The Ben Shahn which arrived while Mr. Wagner was in the gallery had been seen by no one, and the only picture available by him today is the "Labrynth" now exhibited at the Whitney. Shahn gave us a sliding price of \$3750.00 to \$3250.00, permitting us to use our judgment. Our judgment is always in the lower level - thus the quotation that is final, and the reduction to \$4750.00 on the Kuniyoshi must also be final.

I sincerely hope that you will understand my position in the matter, and will realize that for \$8000.00 you will obtain two truly great pictures. If this sum exceeds your 1953 budget for pictures, the payments may be divided into a two year period.

And, so my very best regards. It was very nice seeing you and Mrs. Harris at the party, and I hope you will keep coming in to be further tempted.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fairleigh Dickinson College

RUTHERFORD, NEW JERSEY

Rutherford 2-9700

December 4, 1952

Mr. John Marin
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

We should like to request an exhibition of your father's paintings to be hung in the Student Commons for a period of a month or so, according to your convenience. The College has a Fine Arts Policy to cover exhibitions held here and can arrange to have the paintings picked up and returned. We have on exhibit in our library thirty oil paintings on loan from the Metropolitan Museum of Art. The loan was originally made for one year and was extended for a second year.

On Friday, December 12, the Town and Gown Society made up of faculty members and residents of Rutherford will hold its annual dinner at the College in the Student Commons. About three hundred guests will attend. Since your father was born in Rutherford, we thought it would be particularly interesting to have his exhibit hung in time for this dinner.

An entire wall, accommodating about 10 or 12 paintings (about 40 x 30), is available for the exhibition in the Student Commons. Each painting is individually lighted.

If the exhibition is possible at this time, I should appreciate a phone call from you so that details can be worked out quickly. There will be news stories on the dinner, and we should like to have biographical material on your father and especially any information on his Rutherford associations.

Under separate cover we have sent you a copy of our College Catalogue.

Very truly yours,

(Mrs Peter)

Sylvia Sammartino
Registrar

SS/m

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 15, 1952

Dear Mrs. Halpert:

Just a line to acknowledge receipt of your wire regarding the sale of Levine's CRUSAHER. I have corrected this on all our lists and will write the De Young Memorial Museum, which institutions will show the exhibition for three weeks during January, prior to Colorado Springs.

Thanks for letting us know.

All good wishes,

Natalie

Natalie Marston

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City

nm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KENNETH FRANZHEIM
ARCHITECT
F.A.I.A.
TELEPHONE CENTRAL 7311
2402 CRAWFORD STREET
HOUSTON 4

MAURICE A. GRISZ
CHARLES H. FLYNN
ANTON SKISLEWICZ
G. ALLEN HEDBREDER
REINHOLD P. FENSCH
ROY W. JONES
RALPH A. ZANDER
ROBERT LENT
PAUL R. SPRADIGT
HIGGORD GRIFFITHS

FIELD OFFICES
FRED K. ENGLISH
E. E. FAIRWEATHER
JACK E. GRAY

December 15, 1952

Mr. William Zorach
The Downtown Gallery
New York 22, N.Y.

Re: South Texas National Bank

Dear Mr. Zorach:

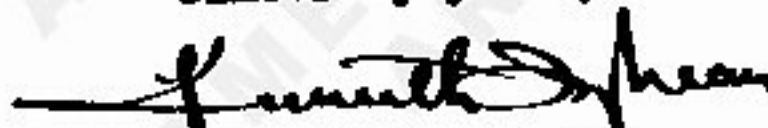
You have been selected as one of five leading sculptors in the United States to be invited to submit a sketch and a proposal for some high relief sculpture in the end of the main Banking Room of the above building, said competition to be carried out in accordance with the standards of the National Sculpture Society.

The Owners will pay a nominal fee to each Competitor for this preliminary portion of the work.

Please advise if you are interested in this matter and if we shall forward you a copy of the program within the next few days.

An early reply will be appreciated.

Sincerely yours,


Kenneth Franzheim

KF:ob

Mr. Jerry Bywaters,

- 2 -

December 2, 1952.

Don't you think about this and write me at your earliest convenience so that I can start pulling paintings out of New Mexico. I think it will also be necessary to borrow several paintings from museums and collections where no similar examples are available.

Do let me hear from you soon as I am planning a vacation trip as of the fifteenth of December and should like to have the plans for you and for Delray under way to assure myself of a relaxed vacation.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December tenth,
1952

Mr. C. V. Donovan, Director of Exhibitions,
Department of Art, University of Illinois,
Urbana, Illinois.

Dear Mr. Donovan:

Please forgive me for being so slow in replying. It is no indication of my lack of enthusiasm, but merely a sign of the change in the art world. The Christmas show had us hopping like Macy's on Thursday night and, frankly, I didn't have a chance to talk to Shahn nor to function normally.

Needless to say, I am really delighted with what Shahn and we consider just about the top example of his work, incorporating all the important elements of the past and the most recent, plus a timeliness of significance. We are both happy that you, Mr. Hogan, Mr. Weller and the entire Committee have made this acquisition.

You have me at a disadvantage now because I am too tired to argue the point. We are not in the habit of allowing more than a 10% discount to a museum and particularly on a picture which would readily sell at the full price. To make amends for my past misdemeanors, I am allowing you the full figure - although the artist is not prepared to do so - with the proviso that we or the artist obtain from you the original color plates for possible use in a future book (of course, with your permission). Also, if you would run off about 50 extra proofs for Shahn, it would calm his spirit.

I am very pleased that the picture will be in your collection and, of course, you may depend on us not to make any public or private announcement of this acquisition. We will leave this entirely to you and will not bill the University until you give us the green light.

Sincerely yours,

agh-k.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December second,
1 9 5 2

Mrs. Thomas A. Tarr,
Box 504,
Bartlesville,
Oklahoma.

Dear Mrs. Tarr:

The Berkeley Express Company will pick up
O'Keeffe paintings, to be packed and shipped
to you by railway express.

To save you the trouble, Berkeley will in-
sure the pictures and will send you a bill
for the packing, shipping, and insurance
charges.

I would suggest that you retain the wooden
crate in which the pictures arrive so that
the return shipment may be facilitated. On
the other hand, I think for safety's sake
it might be a good idea to ask Mr. Church
to attend to the return delivery. He will
know about insurance and the proper way in
which these paintings should be handled.

I am sure that you will be far more enthusias-
tic when you see the originals and their su-
perb colors than the photographs which I mailed
you.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December second,
1 9 5 2

Miss Despina Chrysomalides,
3801 Potomac,
Dallas, Texas.

Dear Miss Chrysomalides:

Mrs. Edward Marcus wrote me regarding your purchase of the Shahn painting. I am very pleased that you acquired this excellent small example and shall be very glad to make whatever arrangements will be most convenient for you.

Our installment plan calls for a down payment of 20% of the purchase price and a monthly check for 20% subsequently, or less if the former is inconvenient. The payments may start after the first of the year.

If there is any further information, I shall be very glad to furnish it.

Sincerely yours,

egh-k.

JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

CLEVELAND 8, OHIO

RAndolph 1-0880

Please reply to—

ADULT SERVICES DIVISION
2049 East 105th Street
Cleveland 8, Ohio
RAndolph 1-0880

Arlington House
Shaker-Lee House
Heights House
Young Adult Services
Division
Adult Services Division
Golden Age Division
Camp Wise

Myron Guren
President

Harold Arian
Executive Director



December 12, 1952

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Alan:

We have today authorized the W. S. Radworth & Son, Inc. to collect, pack, and ship immediately the paintings for the Mitchell Siporin exhibit.

Please advise immediately what paintings will be sent and the value of each of these paintings, so that we can arrange for all necessary insurance coverage.

Sincerely yours,

Moe Laufer

Moe Laufer,
ADULT SERVICES DIVISION

ML:bg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December tenth,
1 9 5 2

Mr. R. T. Markson,
350 Beacon Street,
Boston, Massachusetts.

Dear Bob:

You were right in sending me a note.

However, it was not a matter of oversight but the framer did not deliver the frame for the second Levine until yesterday. We did want to present the two pictures properly. All three paintings were shipped yesterday and should be in your possession very shortly.

I am very curious about the final decision, which I know will be rather difficult to make in view of the very equal quality of the two paintings.

It was wonderful seeing you both, but I do hope that on your next visit you can spend an evening with me and perhaps, if you like, with the Solingers as well. The gimmick is being worked up in grand style and you will hear from me shortly.

My best regards.

Sincerely yours,

egh-k.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 12, 1952


Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your letter of December 10, relative to American folk art. I did not exactly know whether you referred to paintings or to what. In any case we will be very glad to see the things.

We have not as yet decided upon a date, but it will probably be during the first half of January.

Sincerely yours,


Jos. G. Butler,
Director

JGB:bj

December 1, 1962.

The Mayo Hill Galleries, Inc.,
1200 East Atlantic Avenue,
Delray Beach, Florida.

Gentlemen:

We have had recent correspondence with the
Kerfiol Estate to the effect that the oil
painting by Bernard Kerfiol "Two Girls with
Compacts" #13, and priced on list sent you
at \$300.00 should be \$400.00. Will you
please change your records accordingly.

Sincerely yours,
THE DOWNTOWN GALLERY

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DALLAS OF FINE ARTS • DALLAS 10, TEXAS



December 5, 1952

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This letter is probably superfluous in view of our telephone conversation Wednesday; however I do want to acknowledge your letter of December 2 and repeat that, all other things being equal, we can probably take the O'Keeffe show in February, which was one of the two months you indicated would be agreeable in relation to the Delray plans. We would like to have the O'Keeffe show for a full four weeks, so if it would be necessary to open it in late January in order to have it here in February and shipped for March opening at the Mayo Hill Galleries, then some late January date should be worked out between us. Will you please let me know on that.

If the show in Delray could open on March 15, we would open here February 1 and close on March 1, giving two weeks between our closing and the Florida opening. Or if it suits them best we could push our opening up one week earlier.

Don't you think that we should work out the catalogue possibilities with the Mayo Hill Galleries? Is Nathaniel Saltonstall the one to work with on this as well as other details on the show? Do you have any half-tone cuts of the paintings which would be included in the exhibition, or perhaps a set of color plates? I think we could handle the printing of our catalogue and the Florida catalogue to their satisfaction if we could get the material together in time for our opening. Be sure to send us as many photographs as you can before you go on your "relaxed" Christmas vacation.

The paintings you have in mind to send sound very exciting and the show should be excellent. I wish Lady Georgia were not so adamant about her extra high sales guarantee, not that I don't think sales will be made but it sure puts your mind on the defensive at the very beginning of dealings on the question. However no one can deny that she is her own boss, even you, I guess!

I assume that you are telling Church to return the show which you sent to him even though some of the same pictures may come on down to us later.

due to publishing information regarding sales transactions, each person is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8th, 1962

American Federation of Arts,
1085 Fifth Avenue,
New York, 28, New York.

Attention: Mr. Messer.

Dear Mr. Messer:

Confirming our telephone conversation, I wish to put in writing the following report: -
The paintings by Stuart Davis and Yasuo Kuniyoshi which were exhibited at the Biennale in Venice were received at this gallery last Friday afternoon, December 8th, 1962, and the following damages were noted:

"Bass Rocks" by Stuart Davis.
One tack dropped between stretcher and canvas at lower left of painting.
Small bulge caused in canvas.

* * * * *

I am sending copies of the pertinent parts of this letter to the owners of the paintings.

Sincerely yours,

GA:ml

To Mrs. Raphael Naras

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCORMICK, President

DANIEL CATTON RICH, Director

CHARLES BUTLER, Business Manager

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, Curator

December 12, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

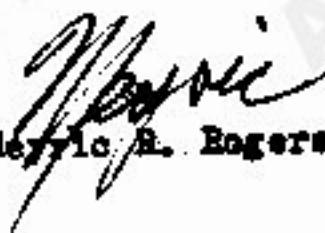
Dear Edith:

I am extremely glad that you are going ahead with a book on American folk art, which your vast acquaintance in the field should enable you to handle in a very authoritative way.

I agree with you that a large number of color plates would be desirable, but I think these plates should be limited to subjects where color or polychromy plays a vital part. I doubt whether the white wooden eagle would be much more effective in color than in good black and white. On the other hand, though it did not come from you, we have a Hobbs Indian which by some freak of fate has come down to us in its original color, absolutely intact and in perfect condition. This, it seems to me, would be a suitable color proposition, and it might well be that we will be able to give you a 3½ x 4½ color positive of this to help the work along. On the whole, color plates of groups are not so effective; otherwise, I would suggest some of the groups in our present exhibition. It is too bad that Chicago is so far from New York that it is difficult for you to come on and see for yourself. As soon as possible I'll send you a print of the exhibition as promised.

Very best,

Yours sincerely,


Meyric R. Rogers

MRR:dv